

VISIT...

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ELECTRIC BASS

Chord Diagrams / Fingering / Notes / Solos

music pocketbook

MB93751



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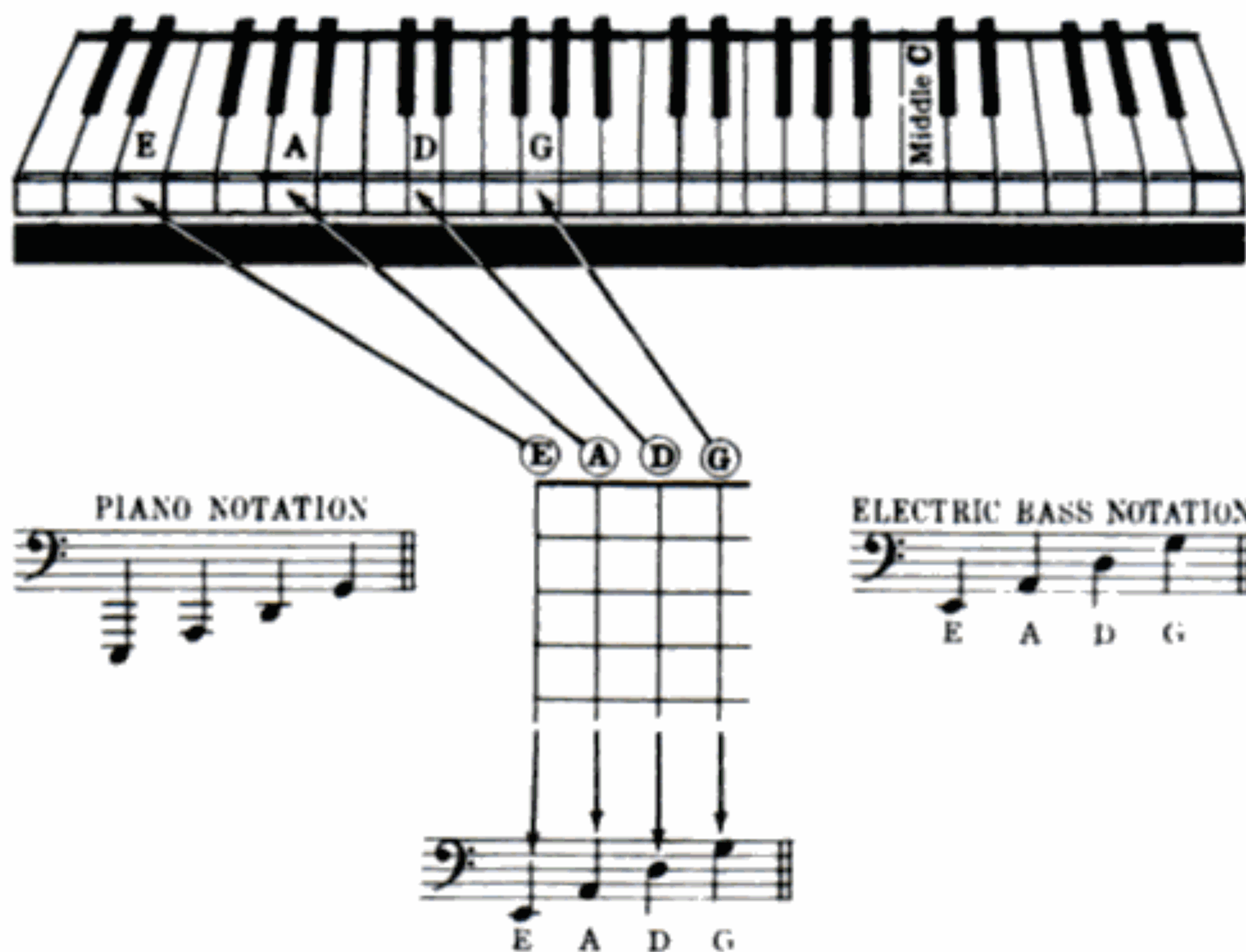
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TUNING THE ELECTRIC BASS

3

The four open strings of the Bass will be the same pitch as the four notes shown in the illustration of the piano keyboard. Note that all of the strings are below middle C of the piano keyboard.

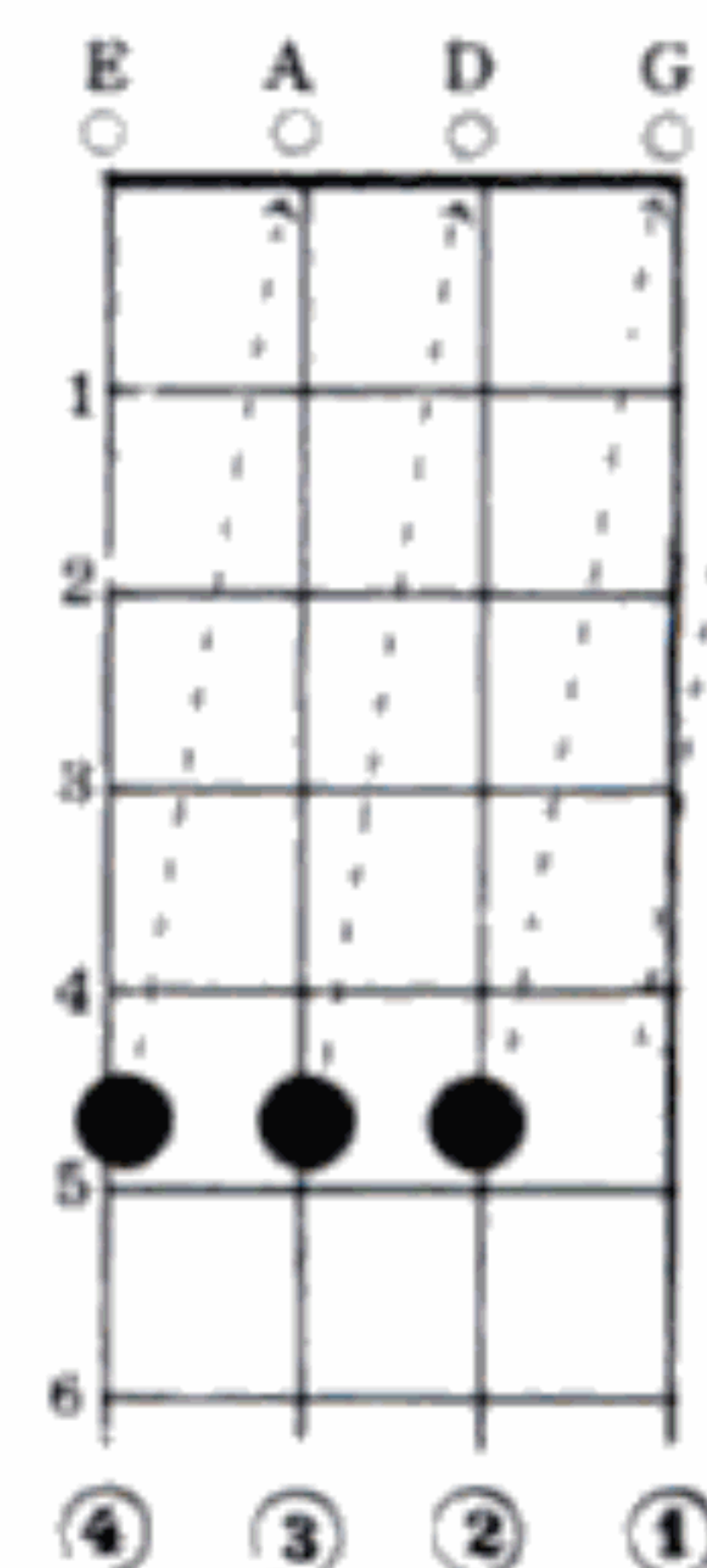


ANOTHER METHOD OF TUNING

1. Tune the 4th string in unison to the E or 19th white key to the left of middle C on the piano.
2. Place the finger behind the fifth fret of the 4th string. This will give you the tone or pitch of the 3rd string (A).
3. Place finger behind the fifth fret of the 3rd string to obtain the pitch of the 2nd string (D).
4. Place the finger behind the fifth fret of the 2nd string to obtain the pitch of the first string (G).

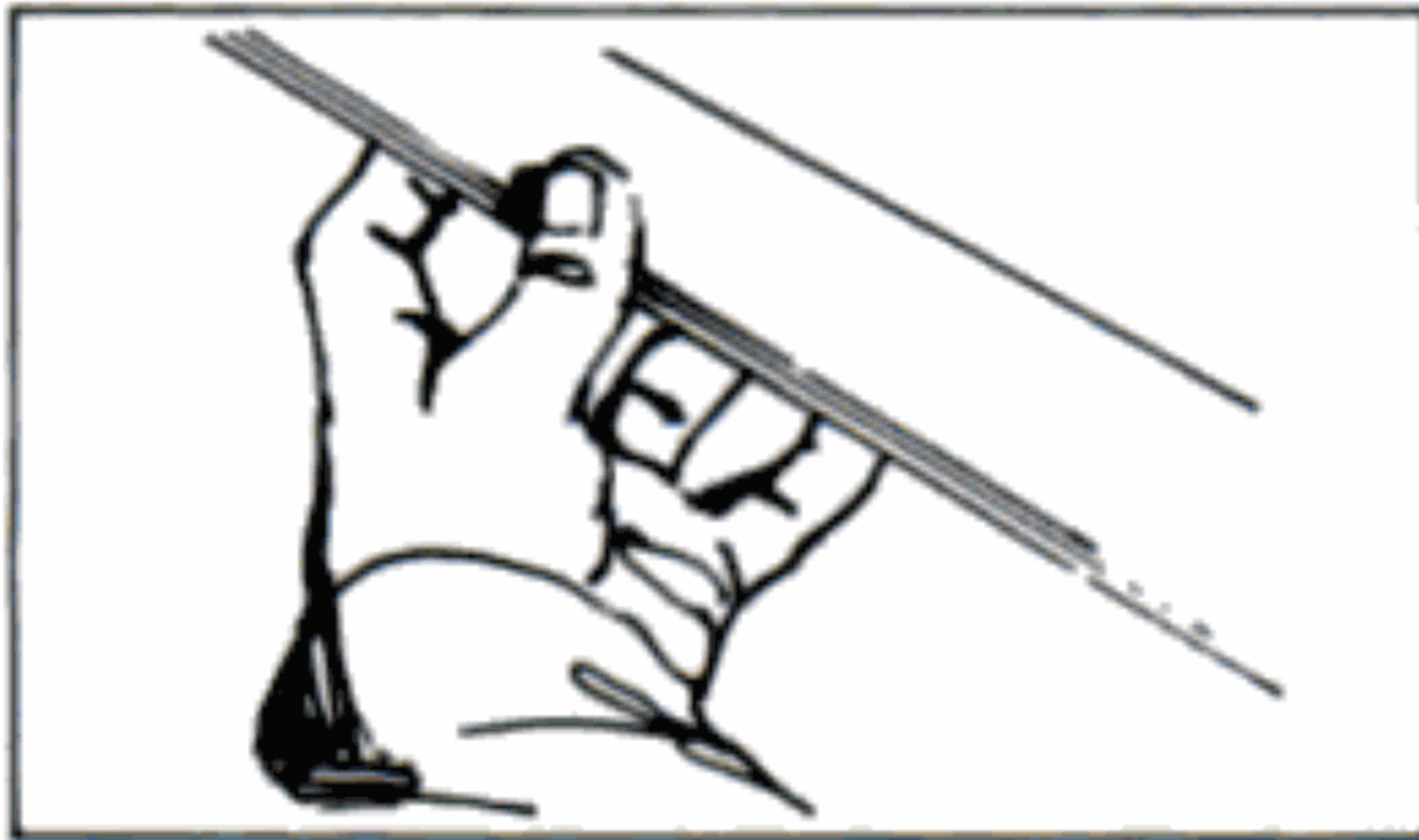
○ = Open String

④ = String Number



THE LEFT HAND

5



Place the thumb on the center part of the neck. This allows the fingers to press the strings directly on the finger tips and it allows for easier left hand movement up and down the neck.

THE RIGHT HAND

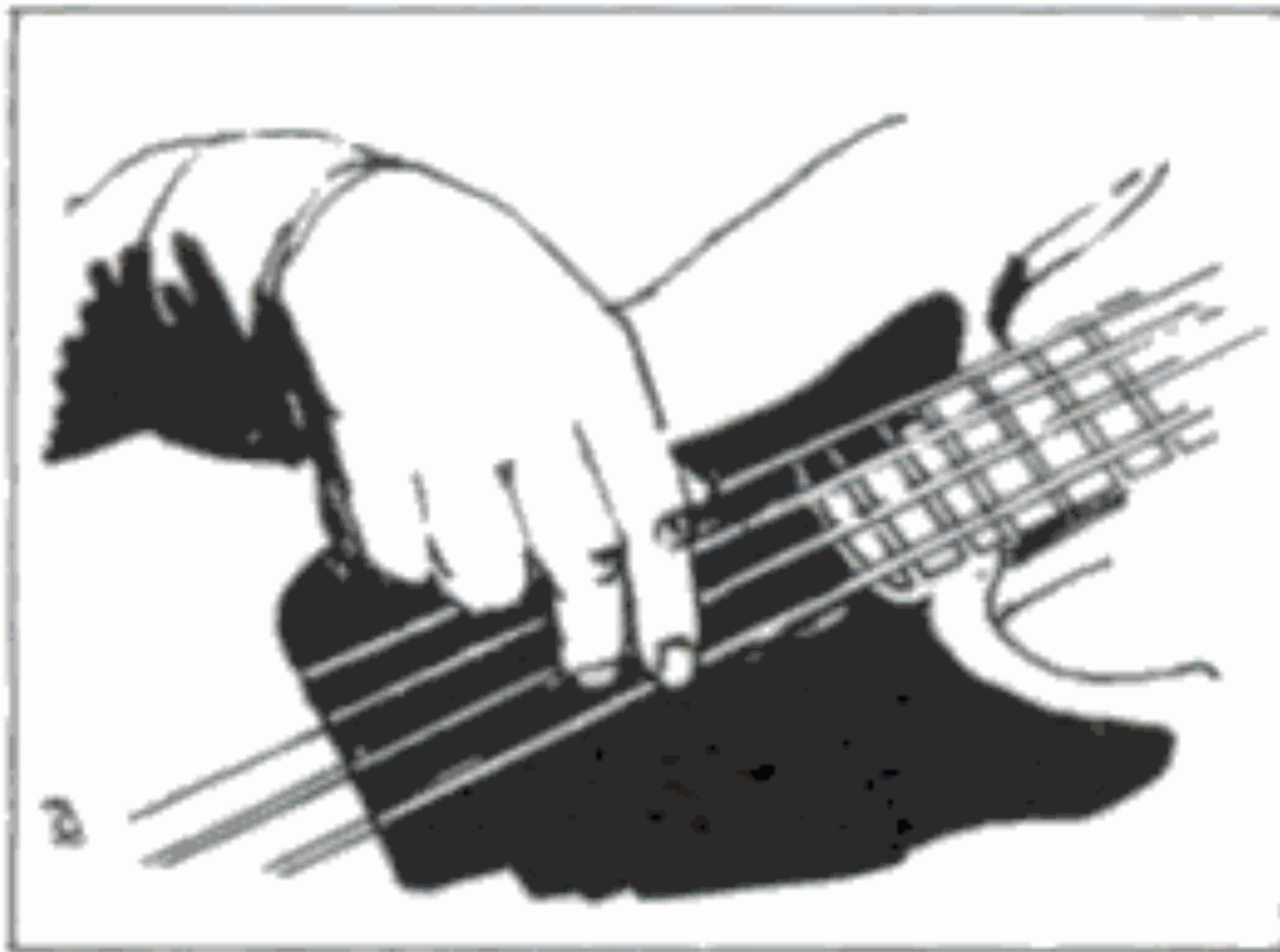


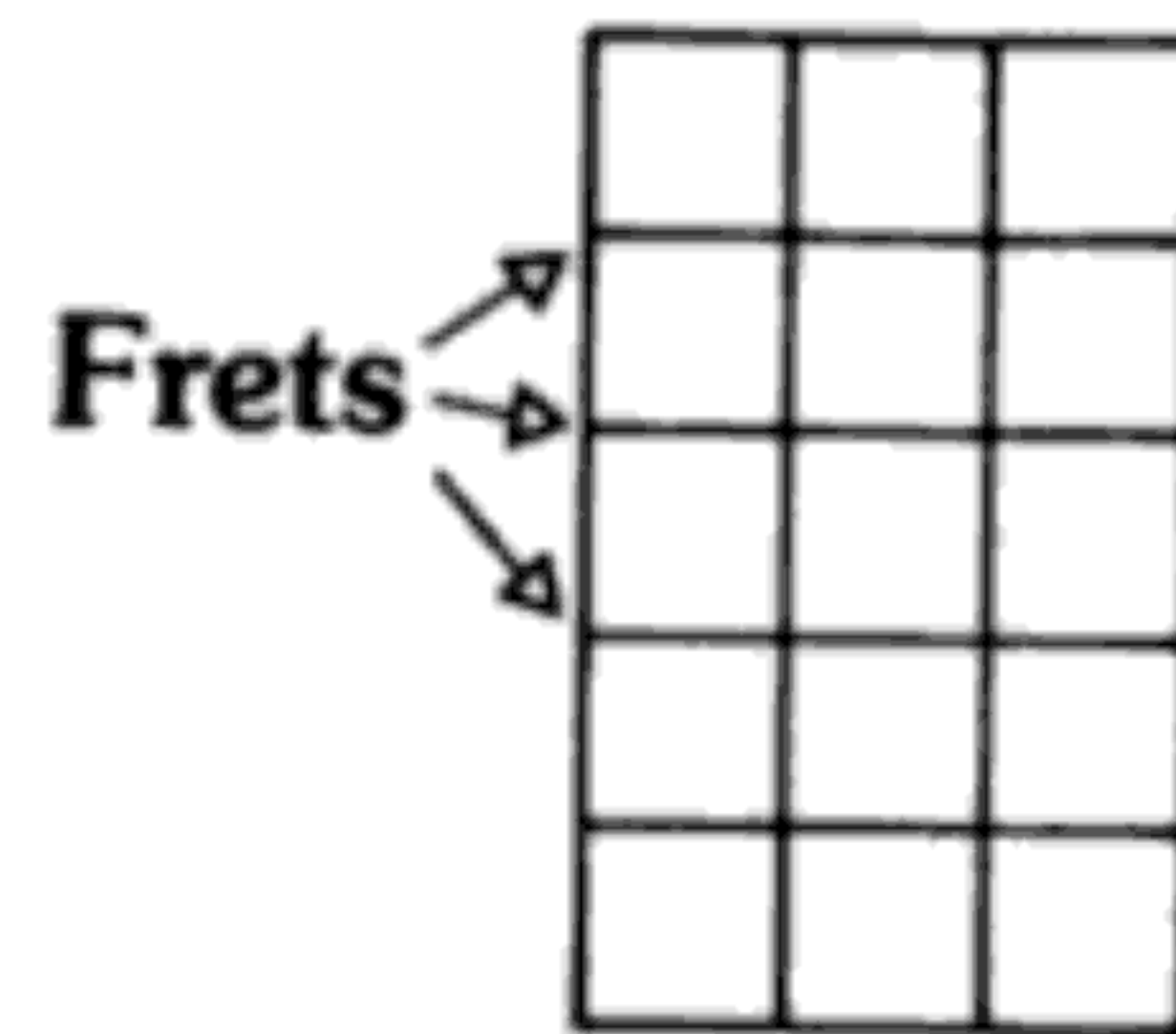
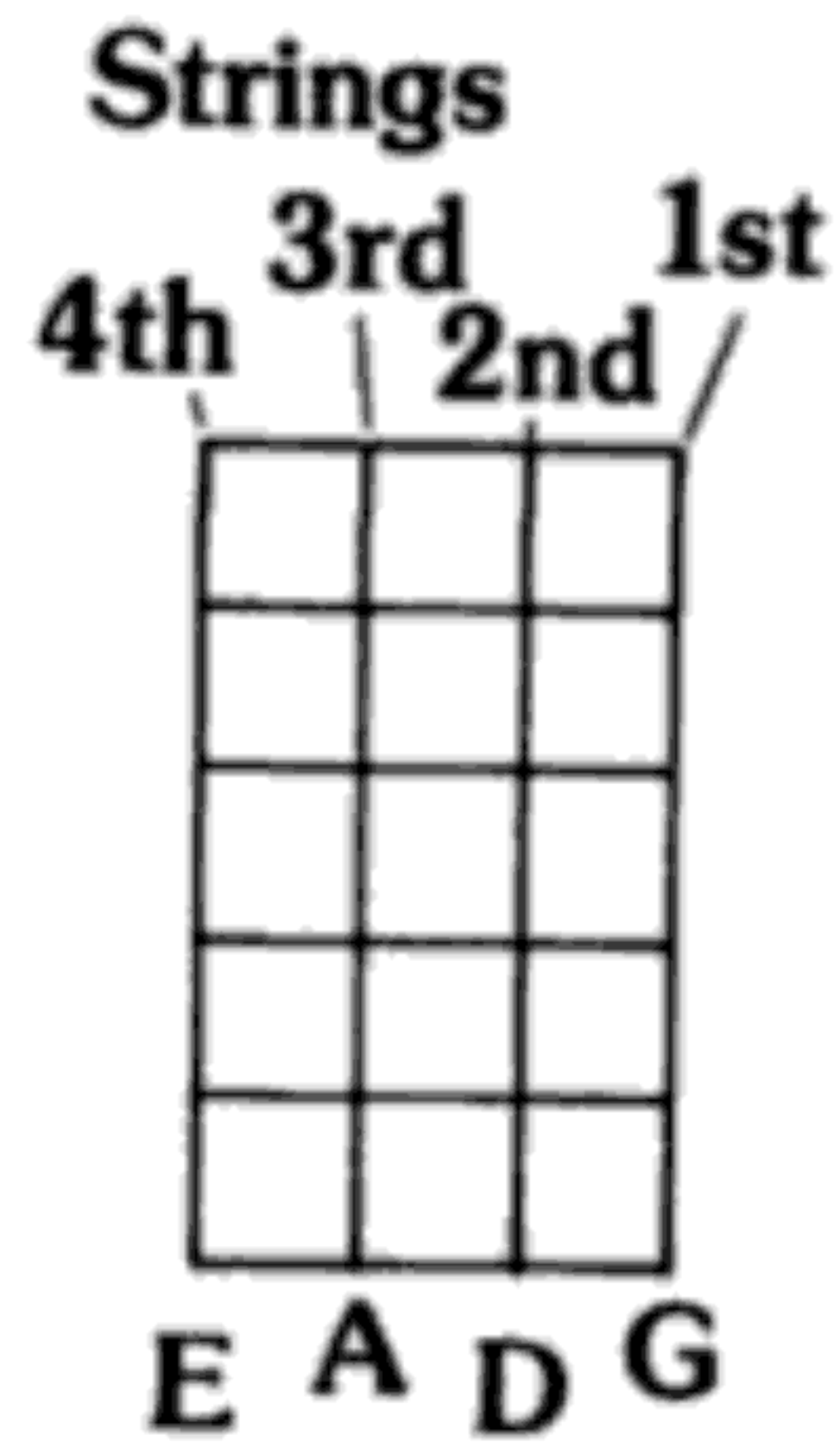
Fig. 1



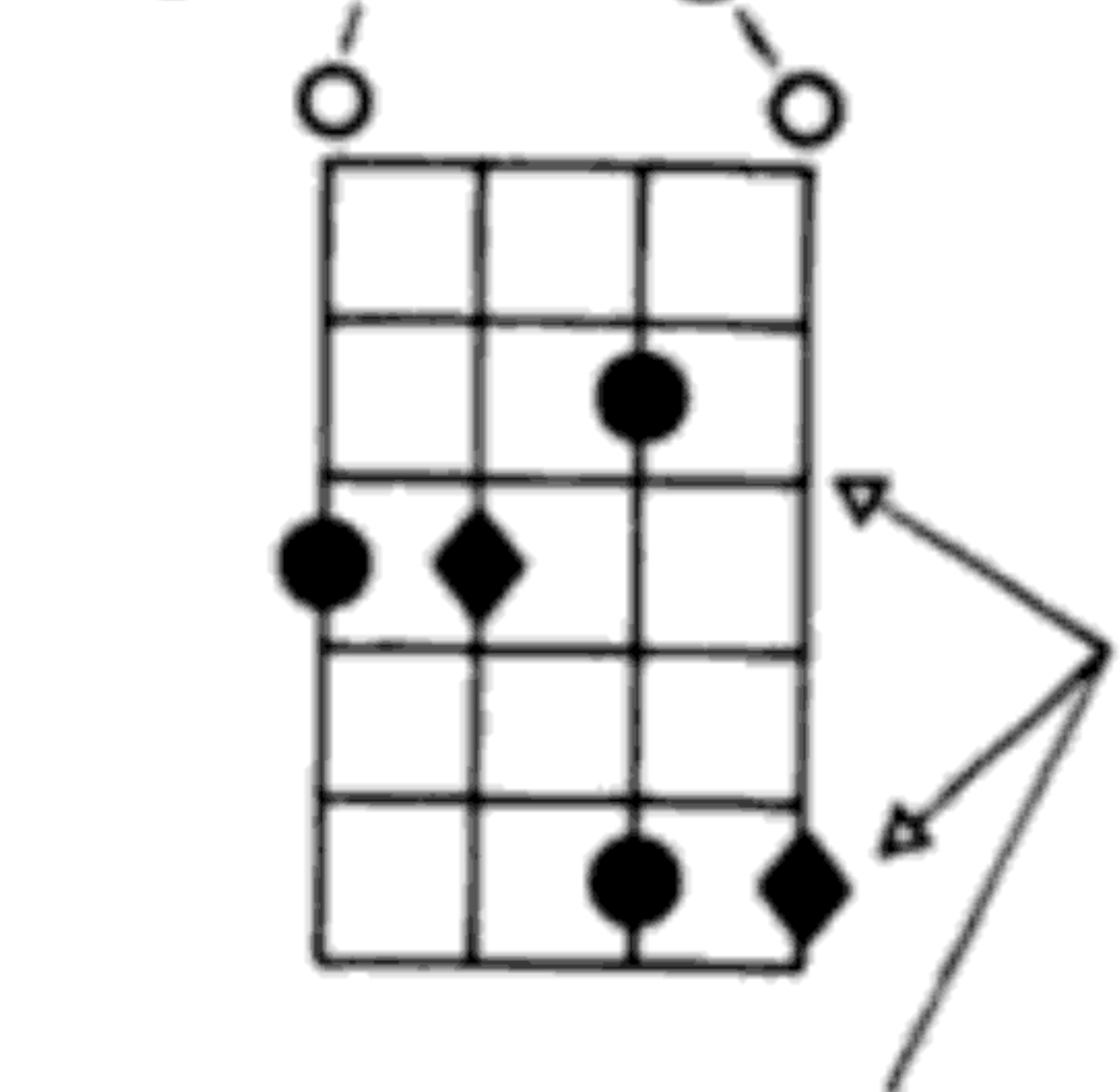
Fig. 2

Alternate the 1st and 2nd fingers. Pull the fingers straight across the strings. Some bassists rest the thumb on the body or against the 4th string (Fig. 2)

Guide To Chord Diagrams



Open Strings



Left Hand Fingering

◆ = Root of Chord

CHORD SYMBOL ABBREVIATIONS

Major = C, F, G, etc.

Minor = Cm, Fm, etc.

Diminished = C^o, Cdim, C -, etc.

Augmented = C +, C aug. etc.

Dominant Seventh = C₇, F₇, etc.

Sixth = C₆, F₆, etc.

Minor 7th = Cm₇, Fm₇, etc.

Minor 6th = Cm₆, Fm₆, etc.

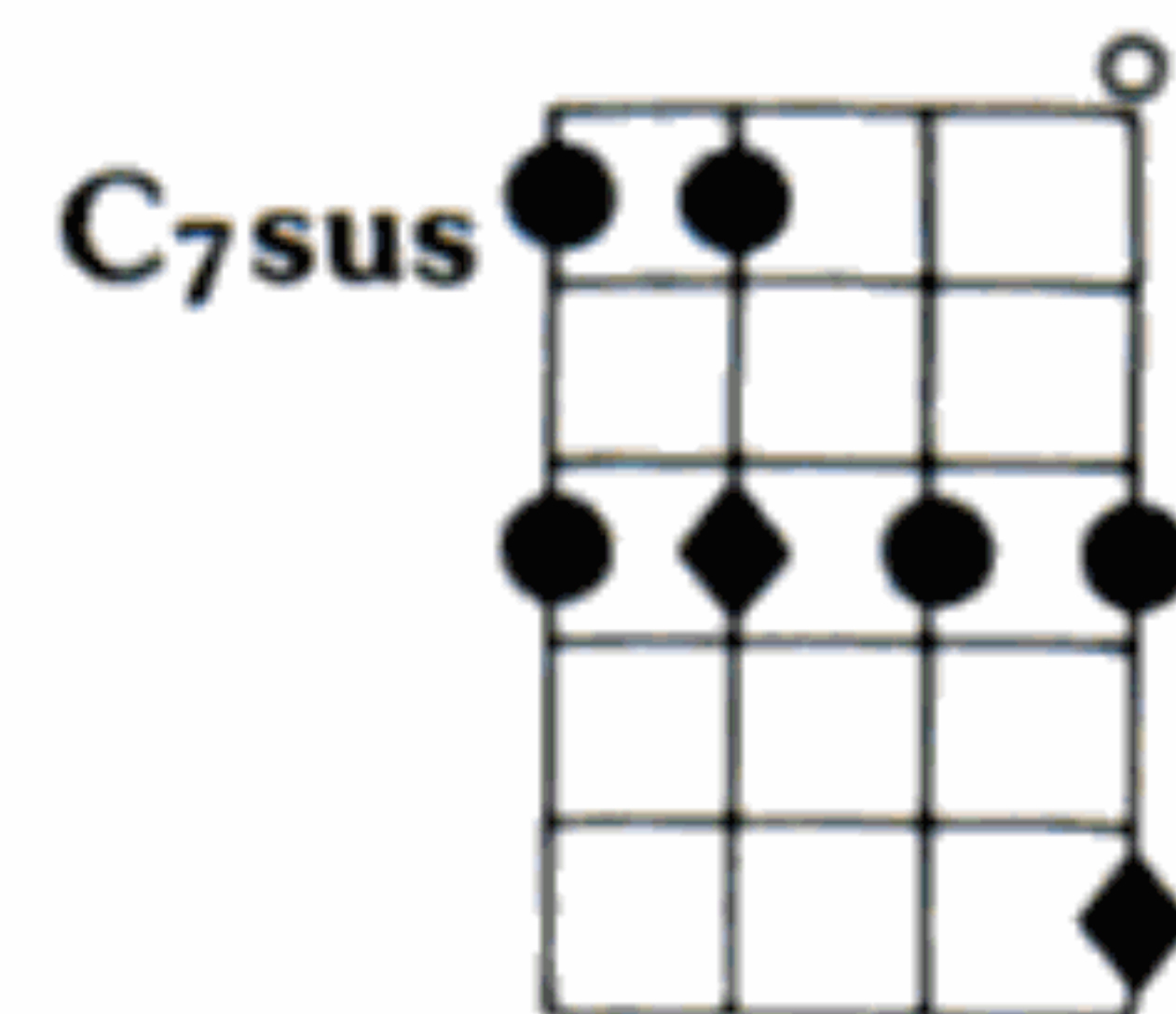
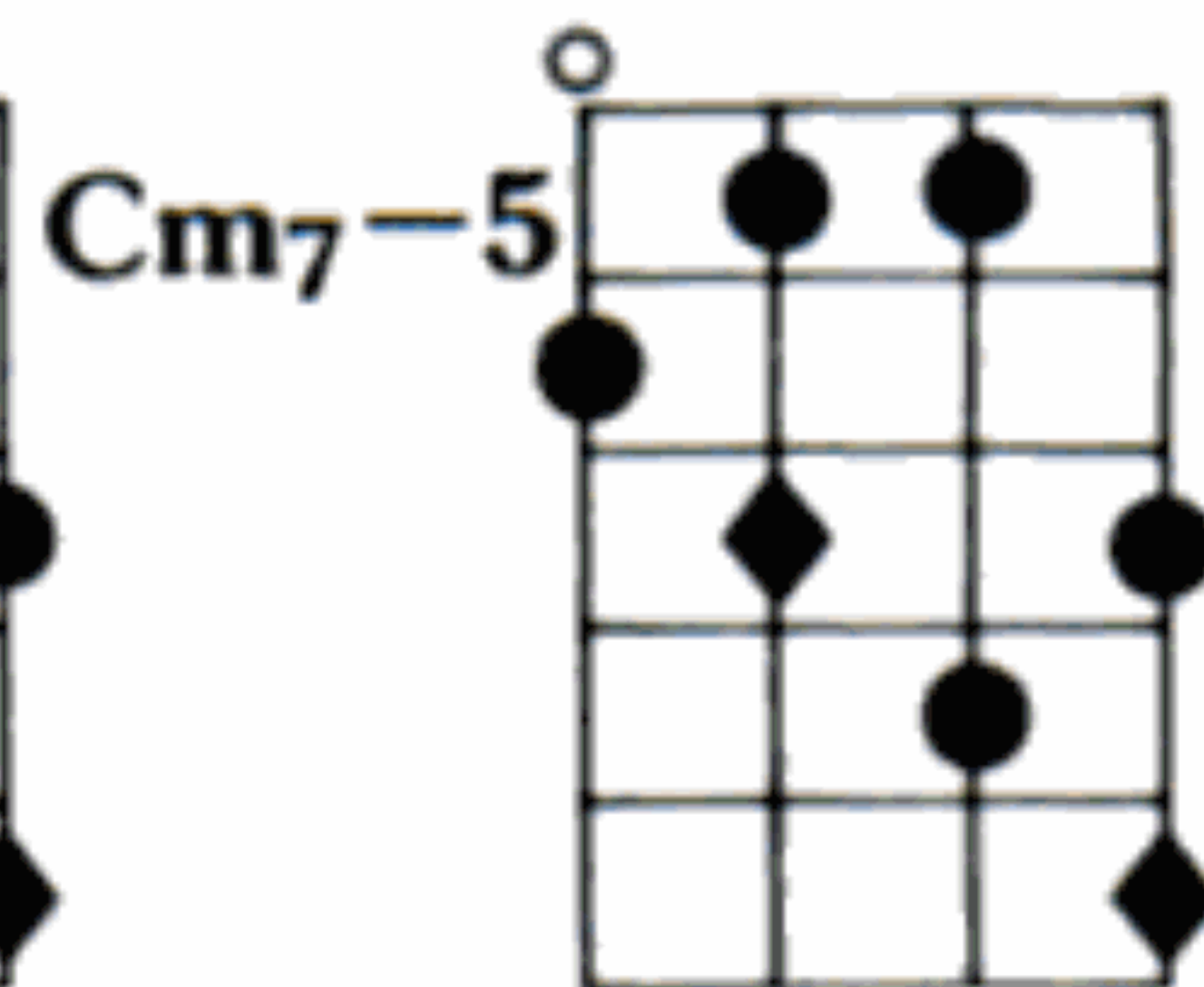
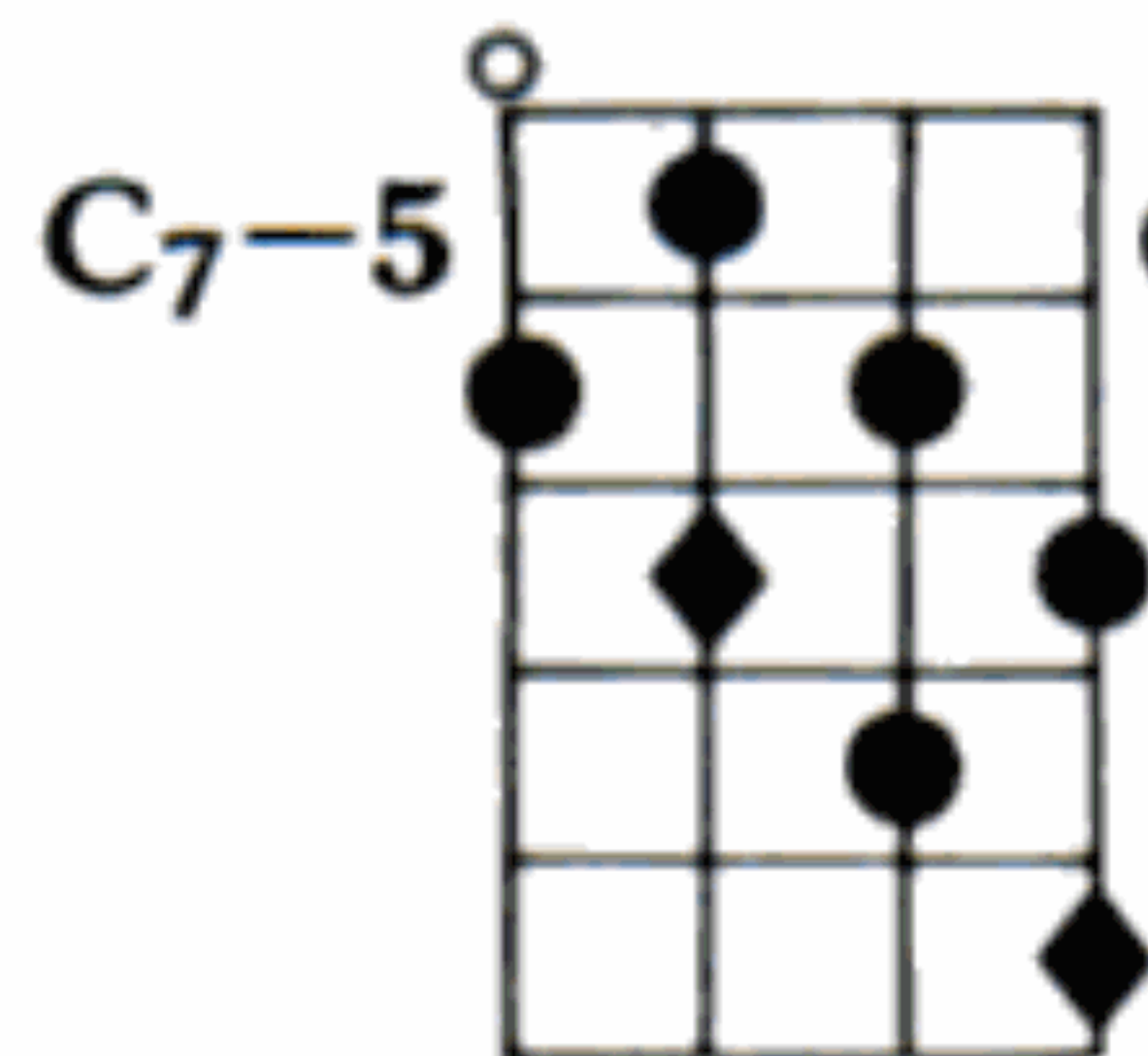
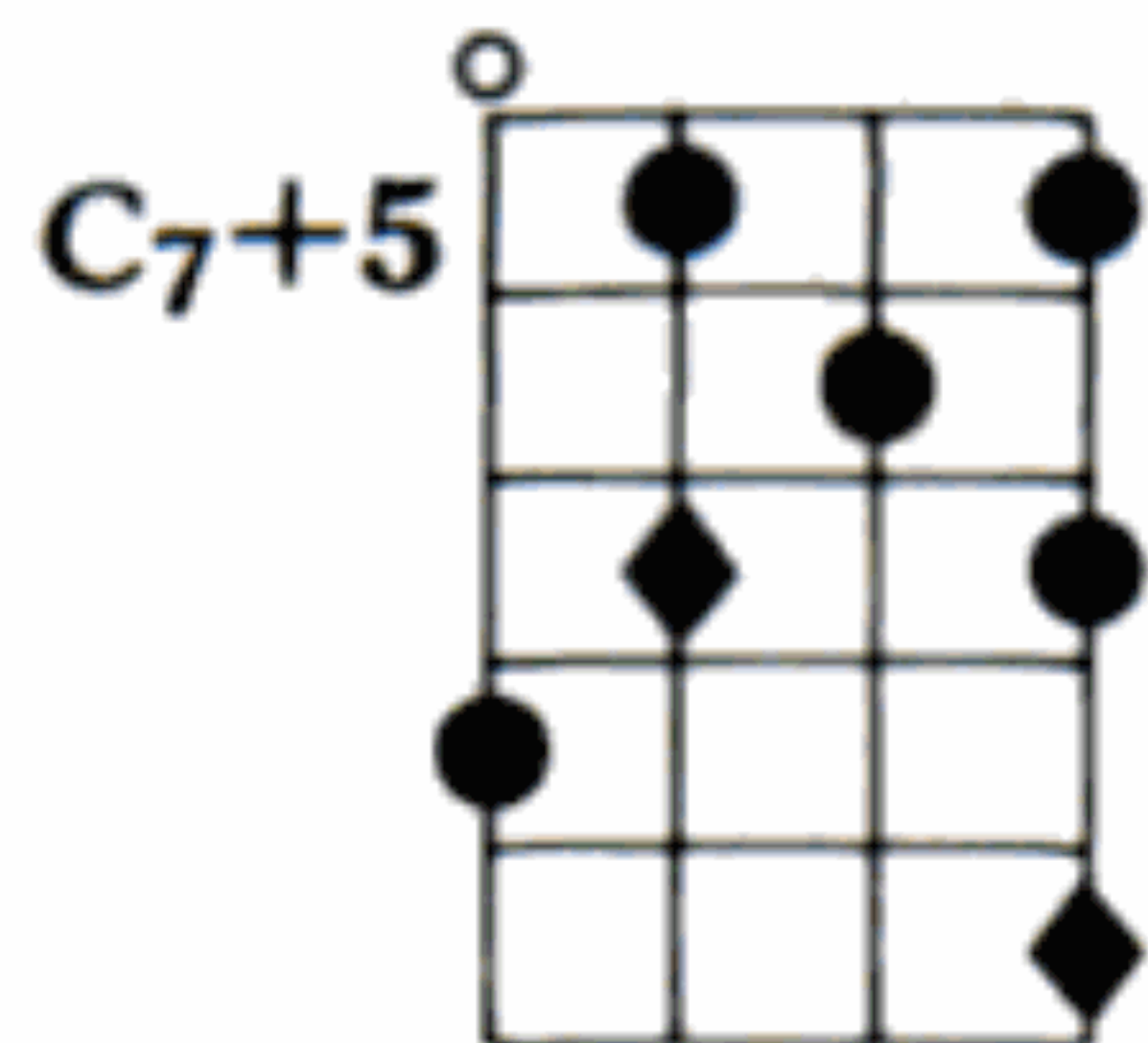
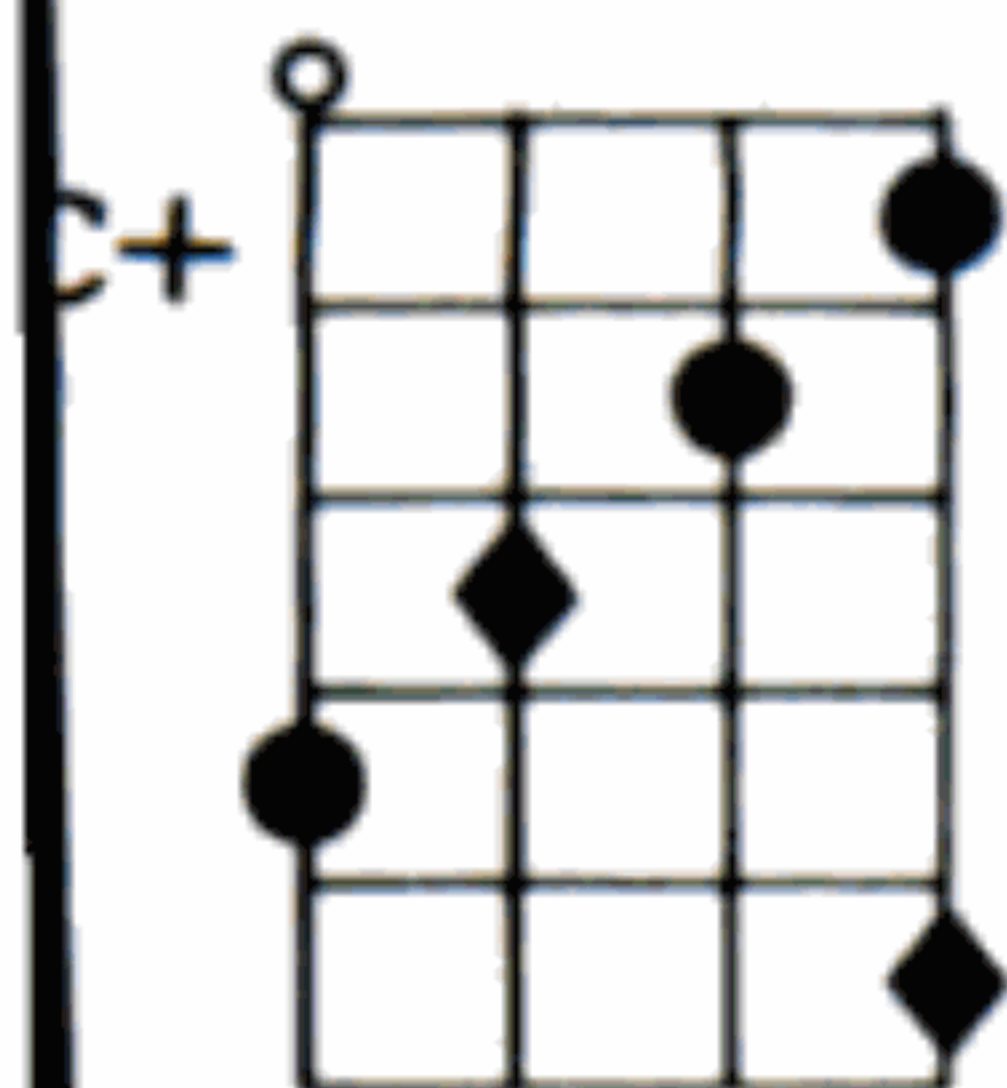
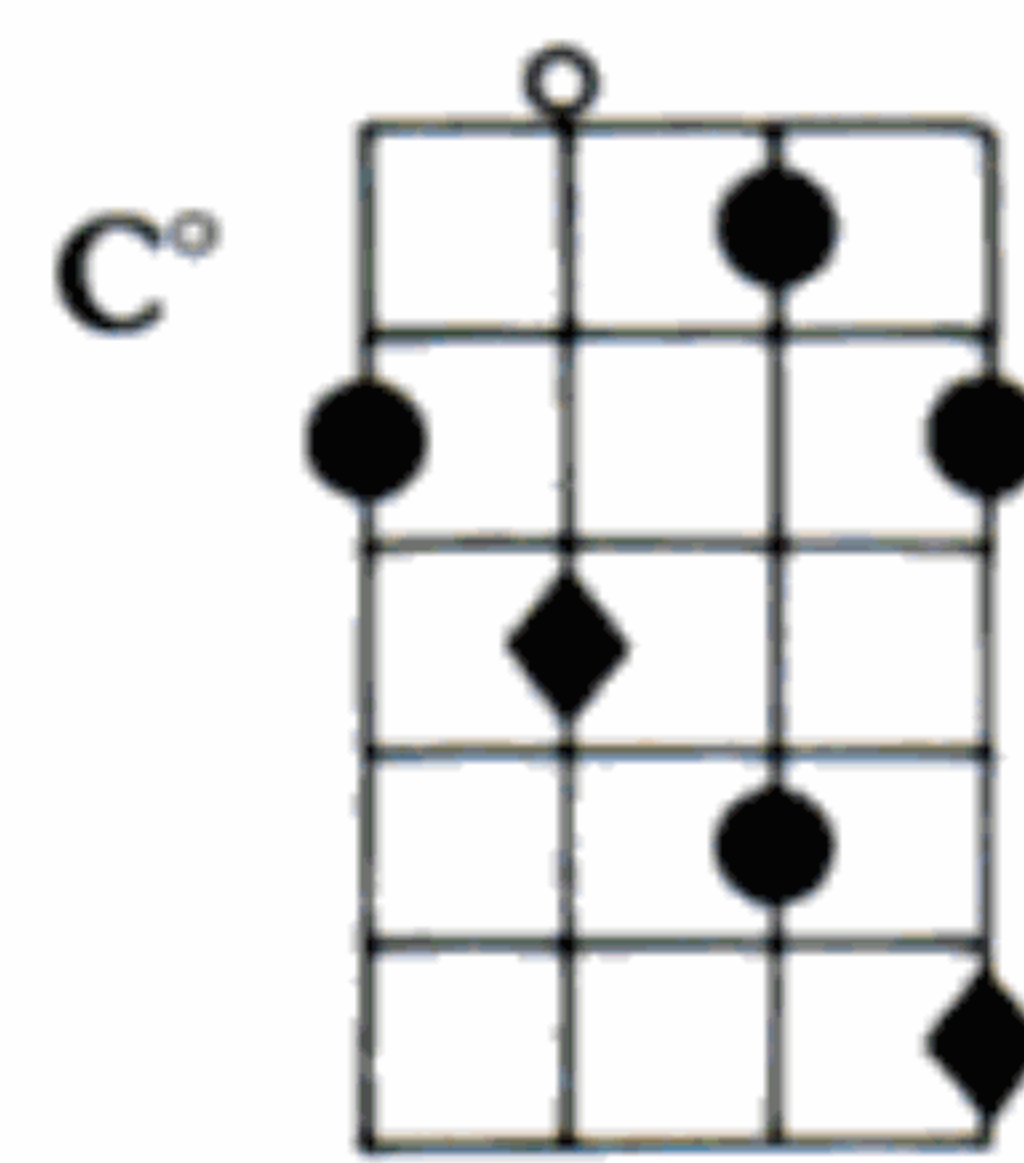
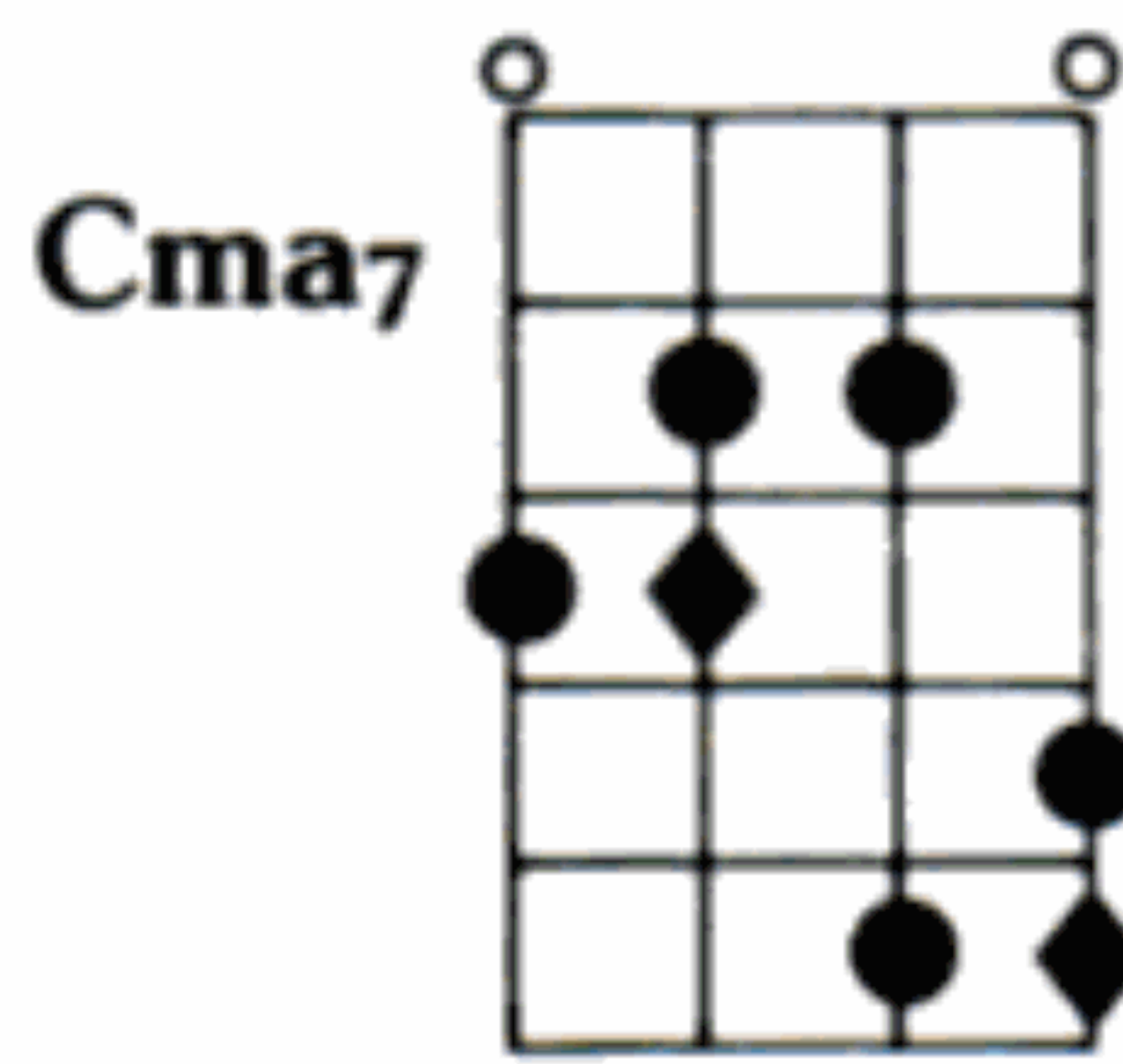
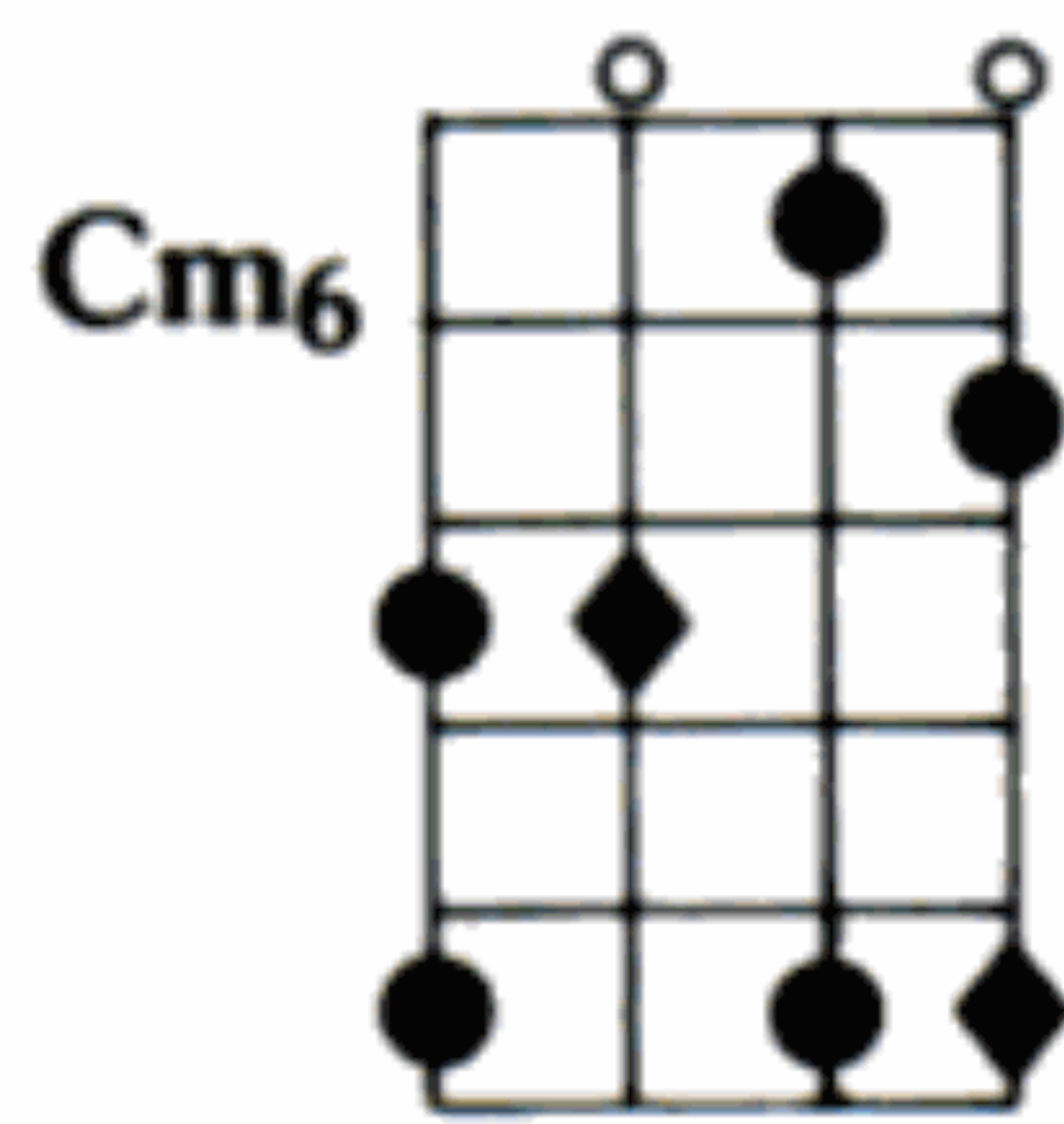
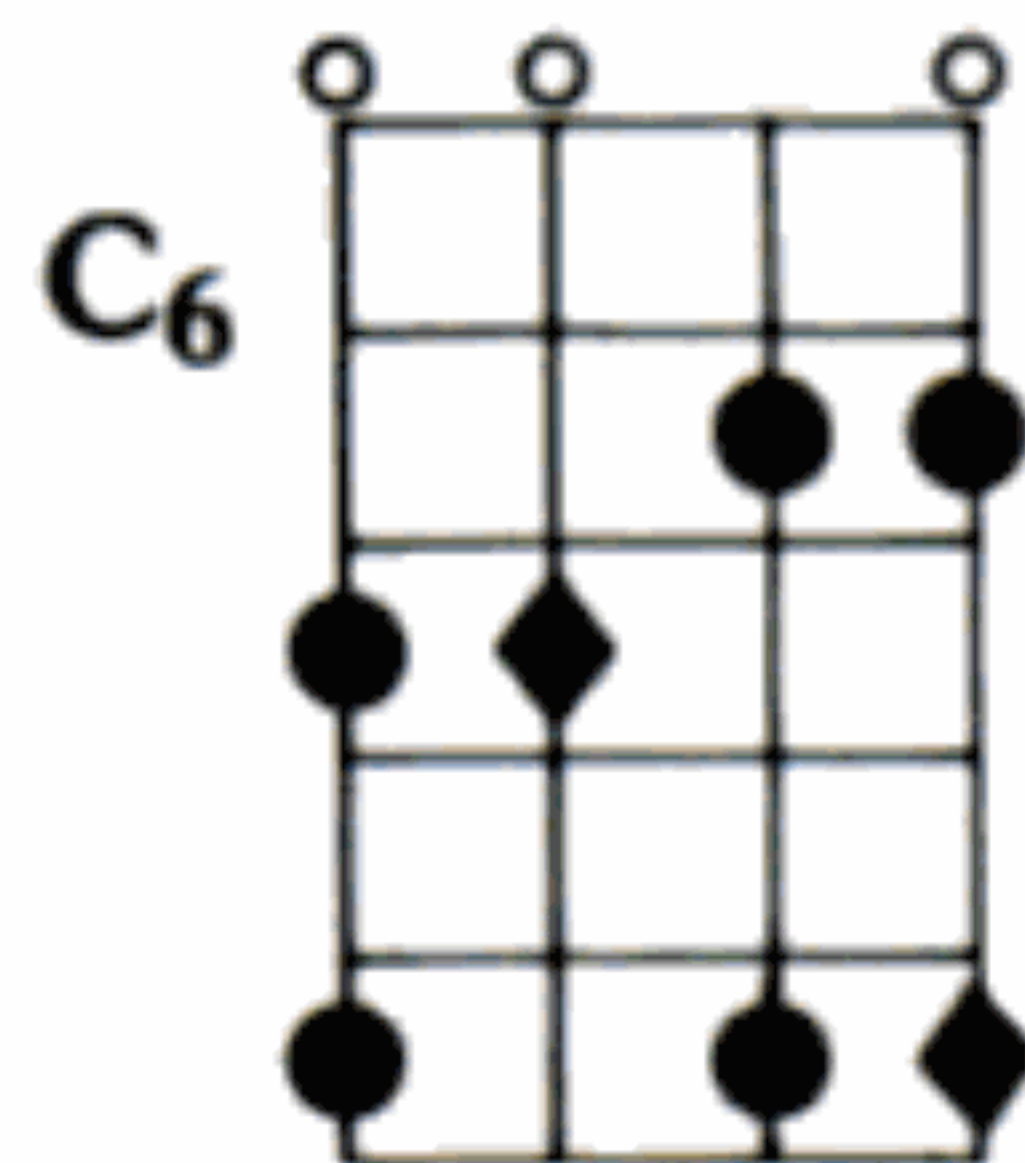
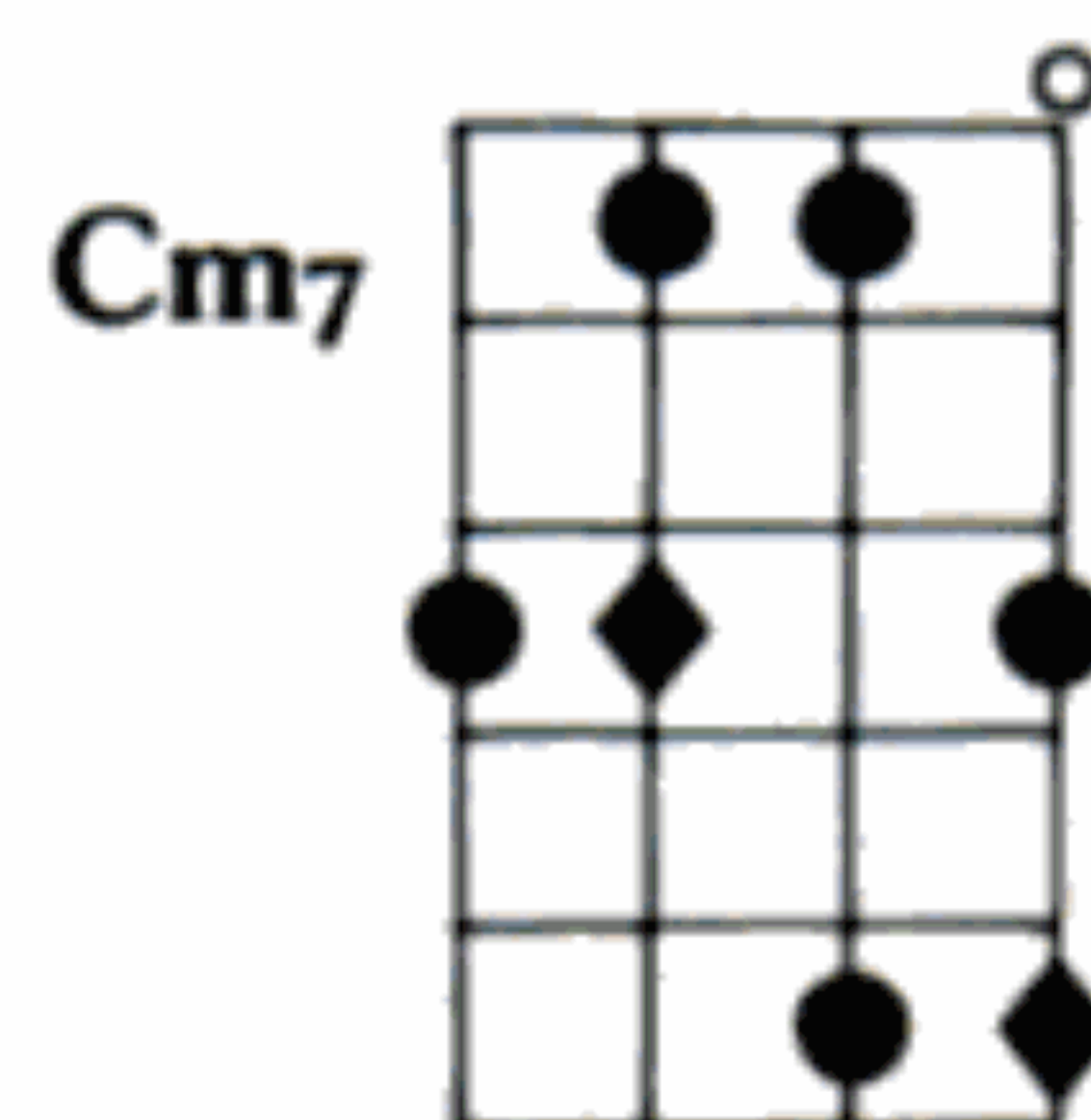
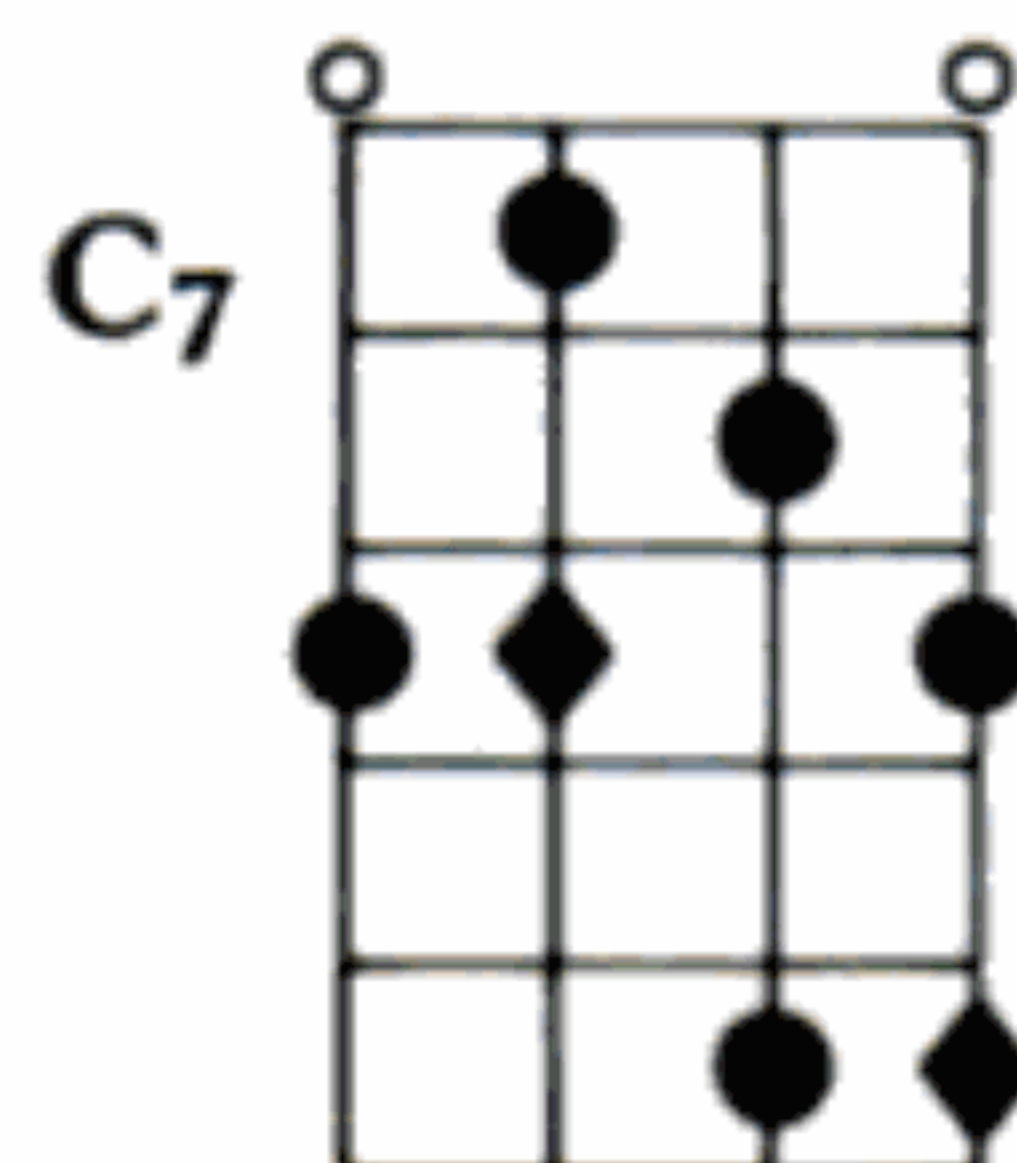
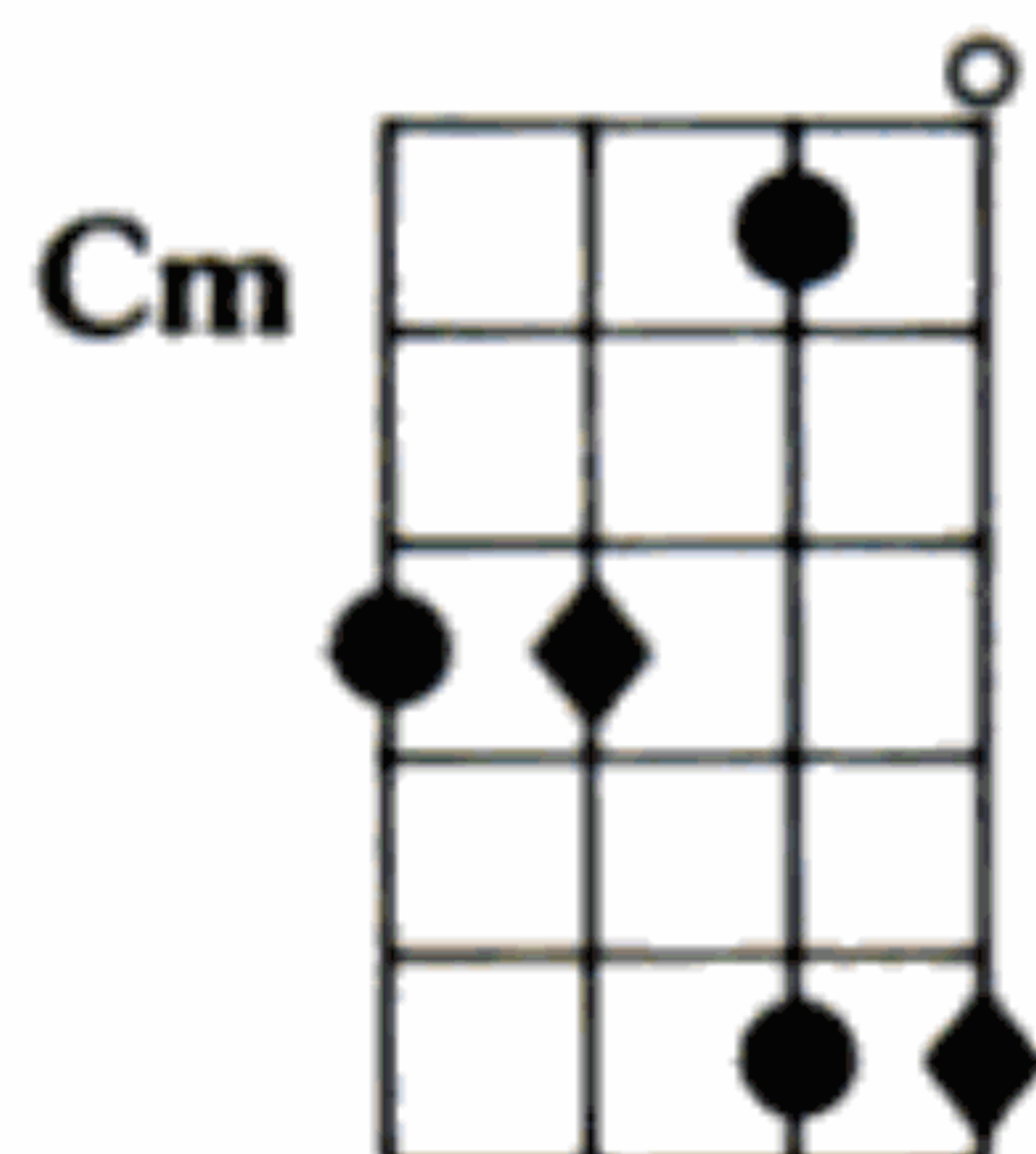
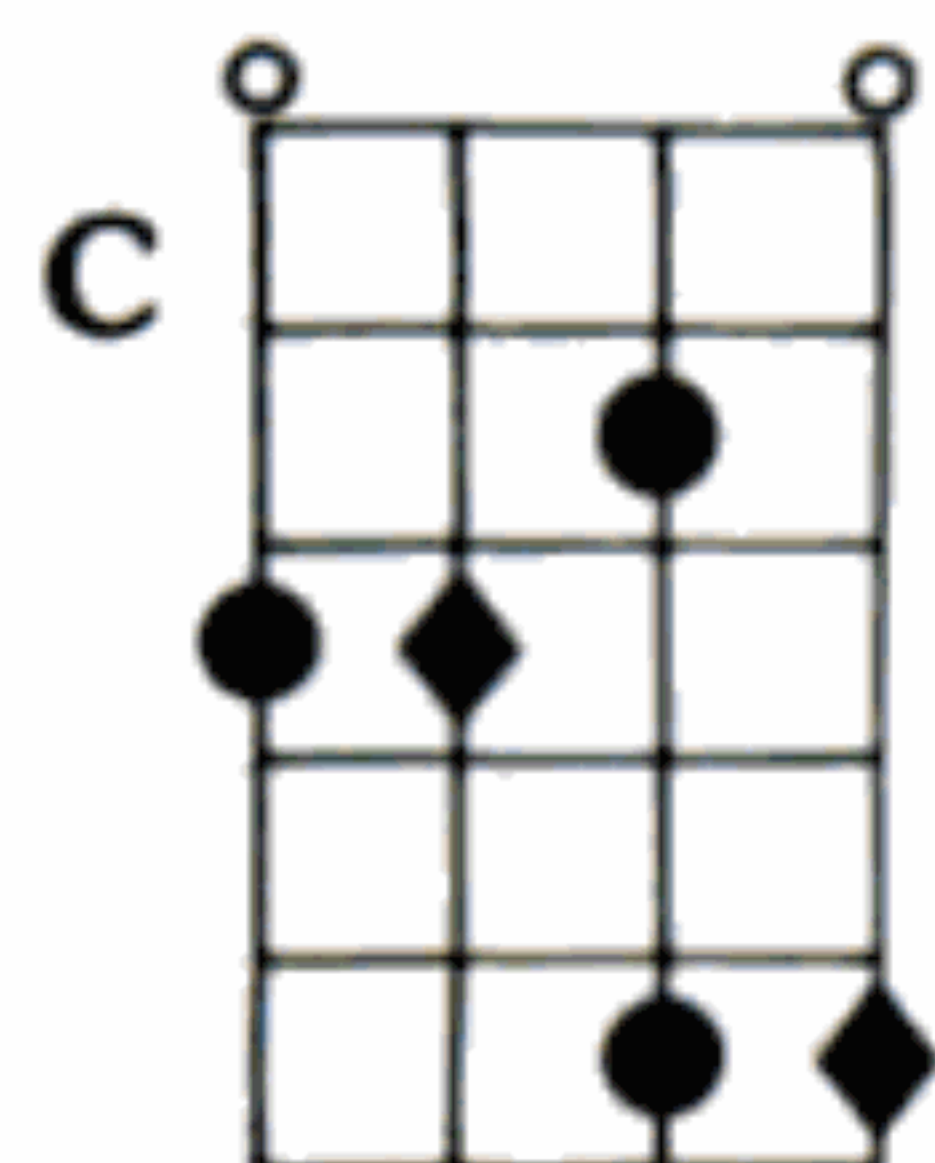
Major 7th = Cma₇, C₇

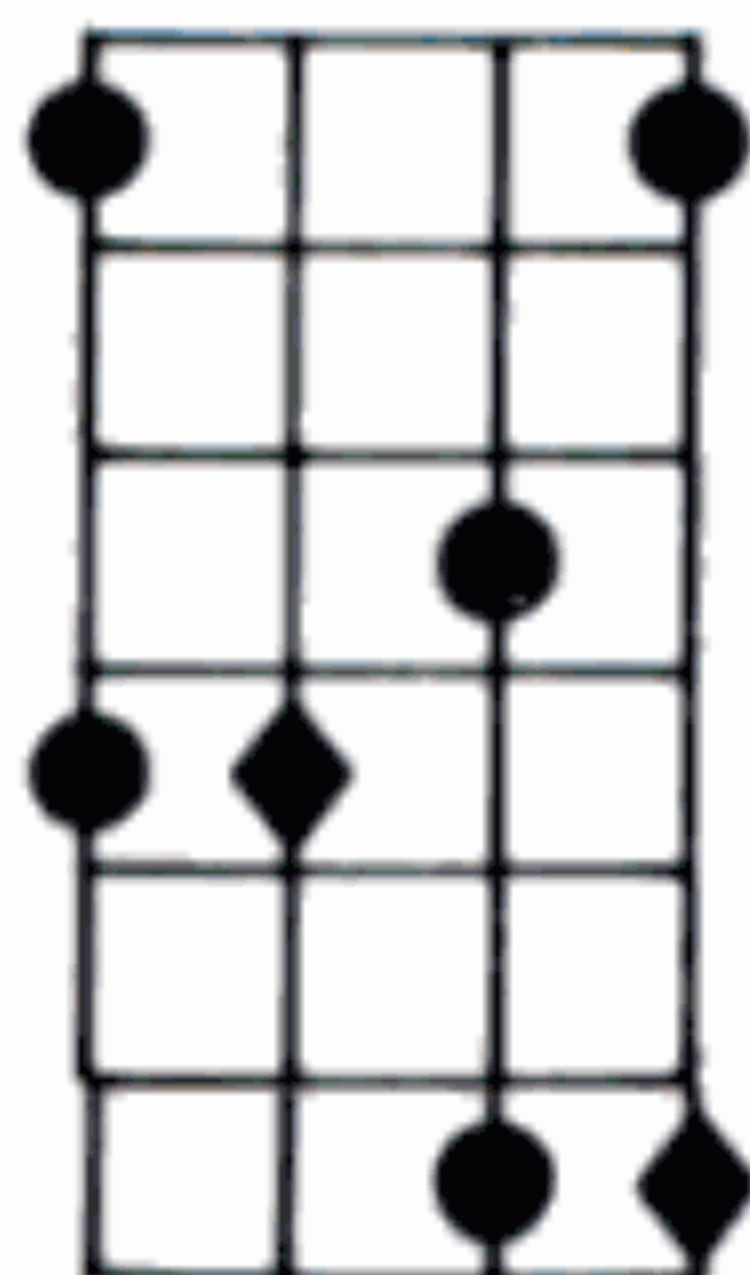
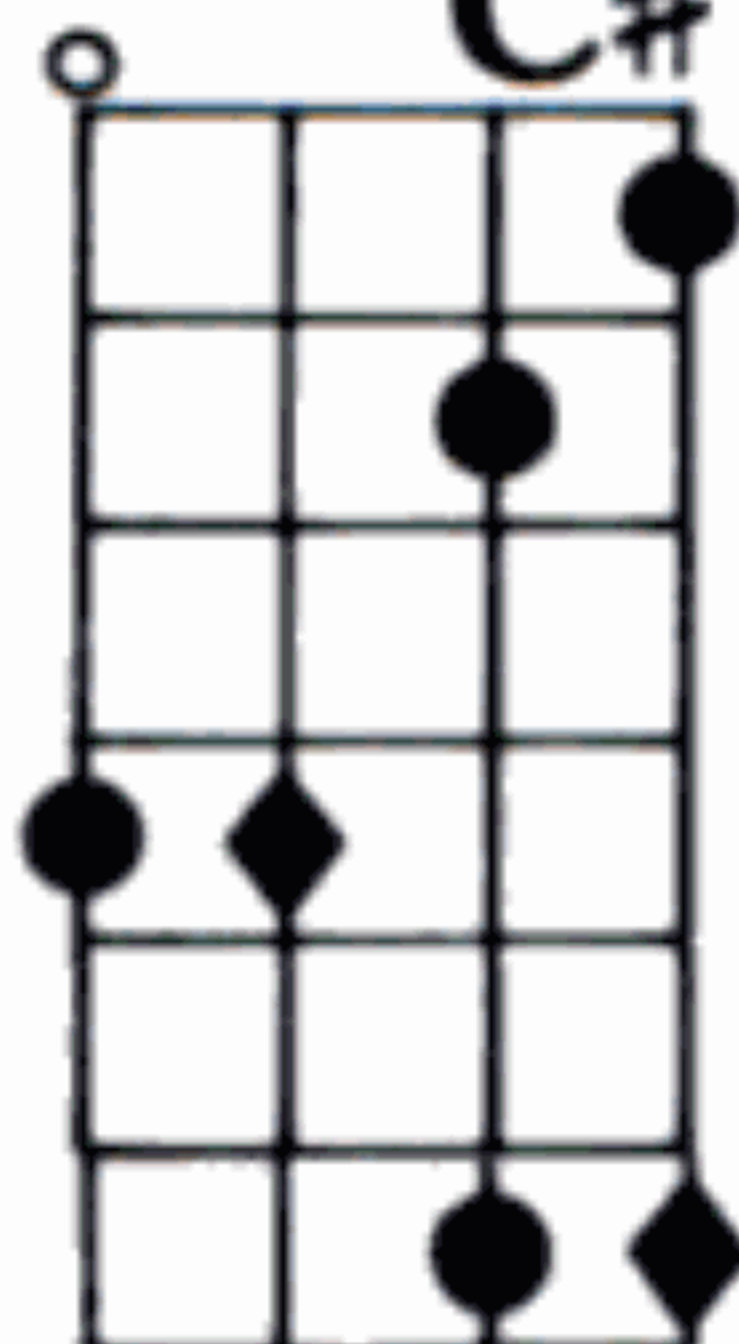
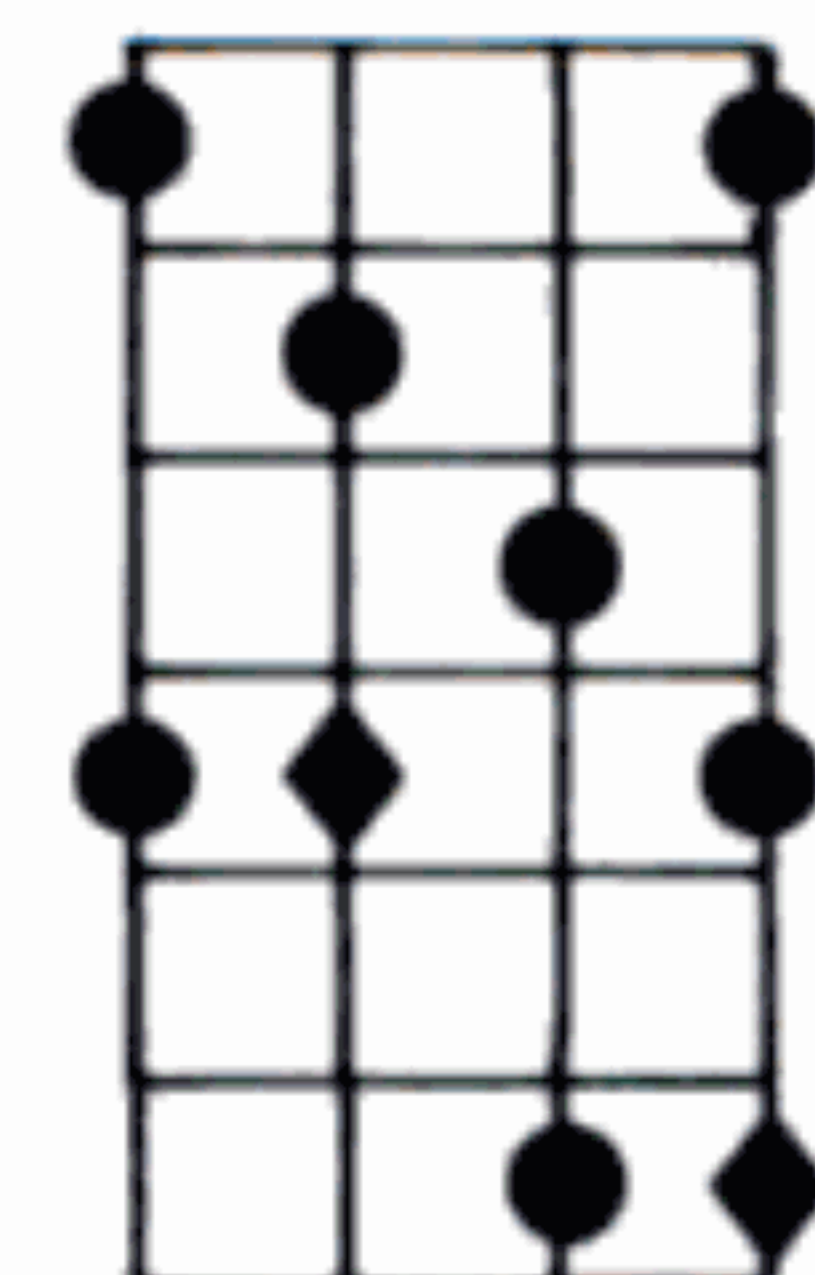
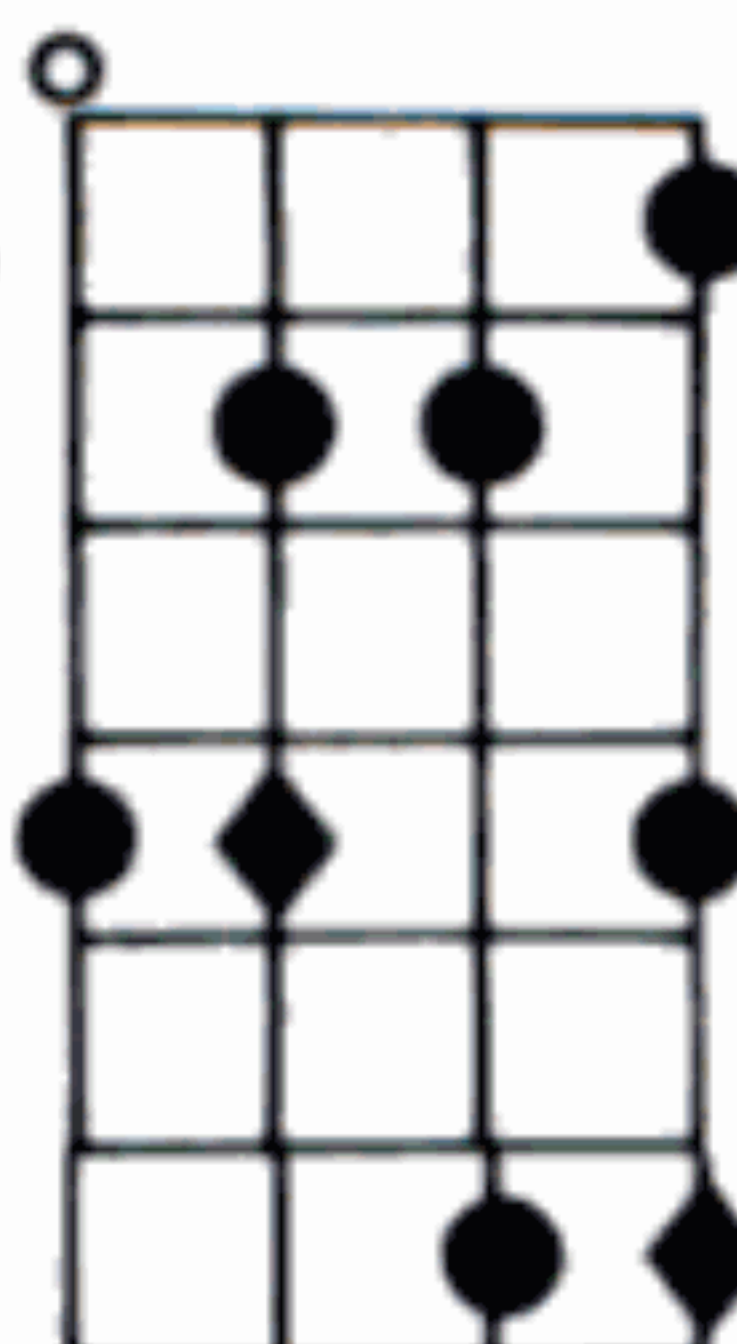
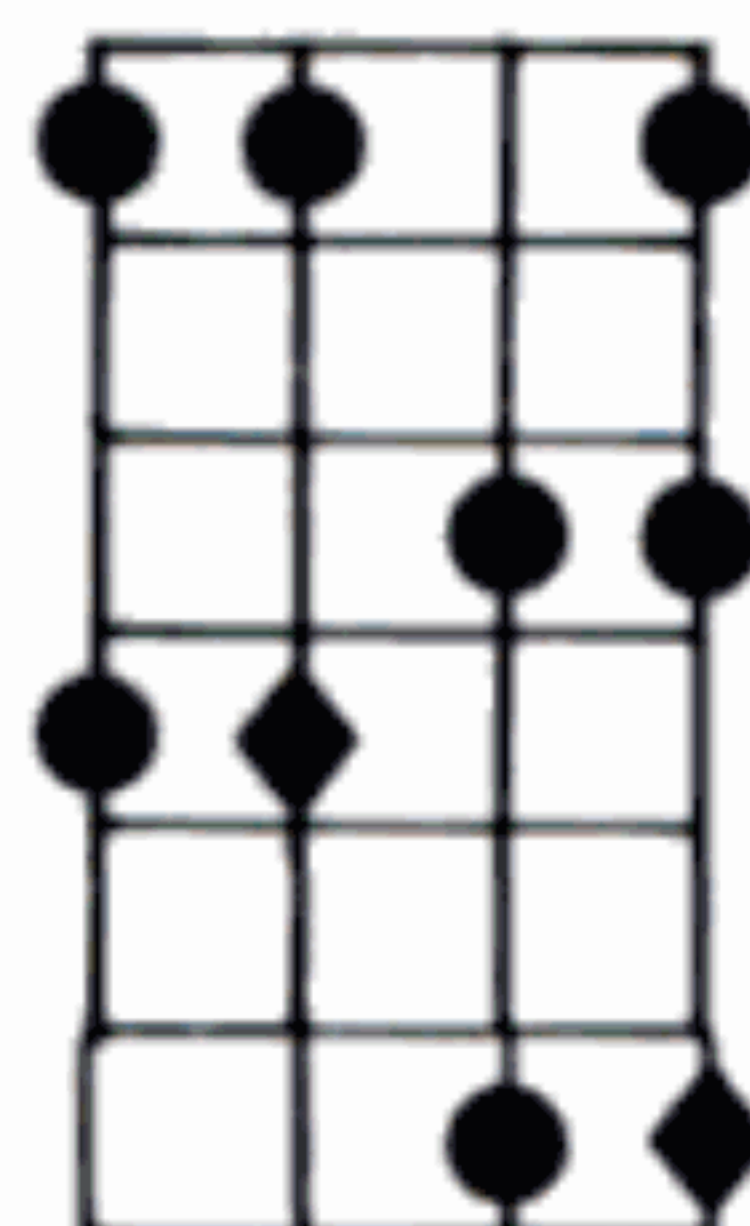
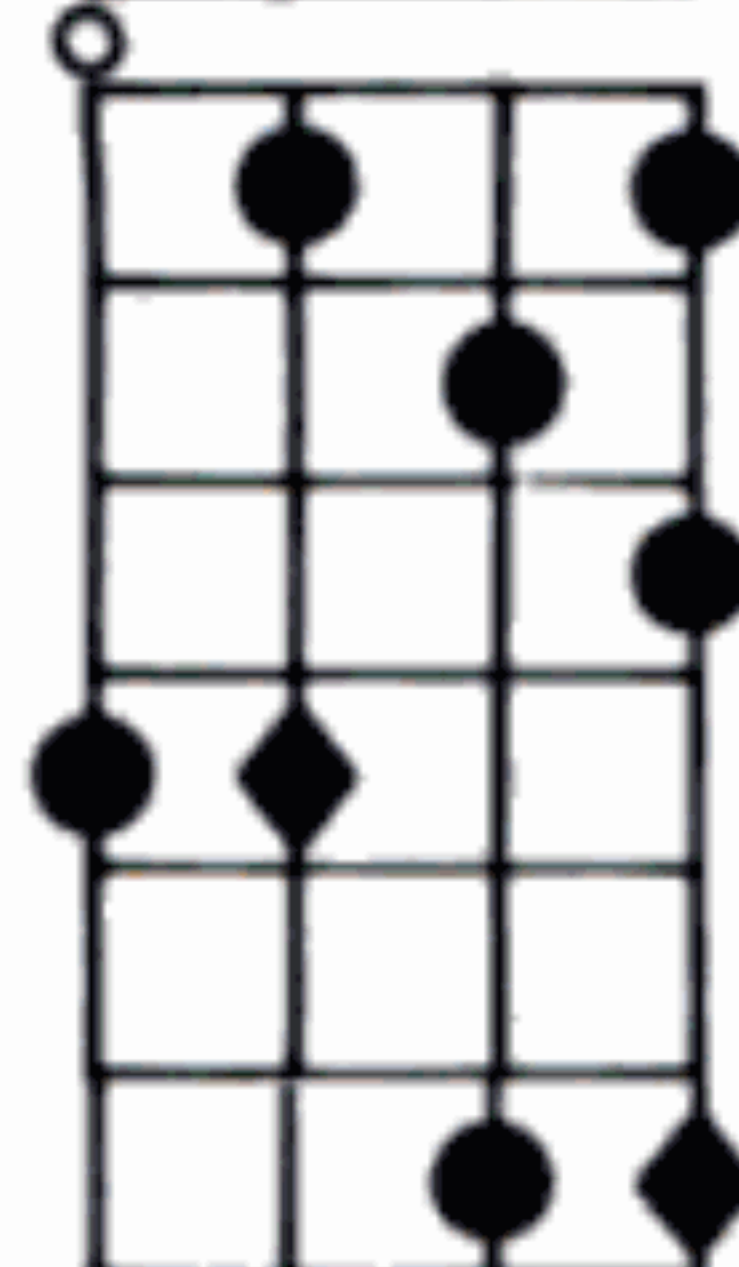
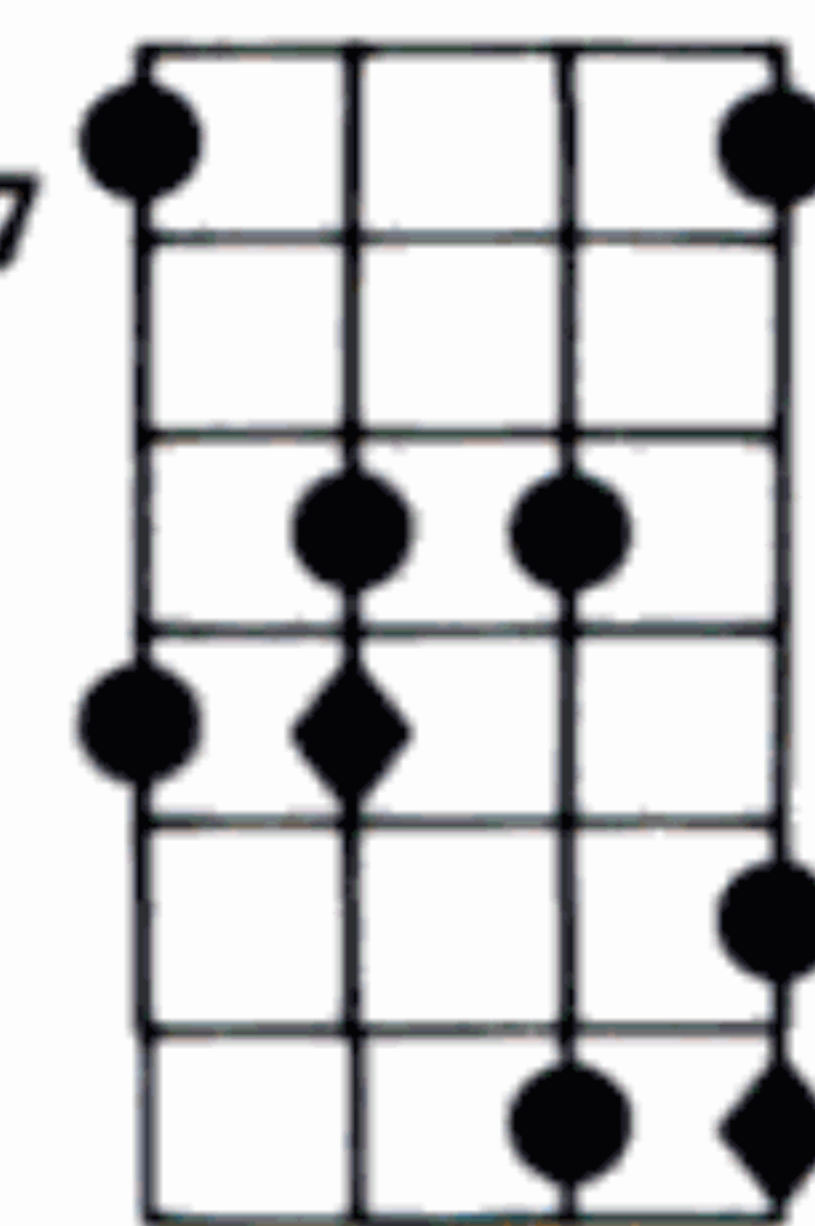
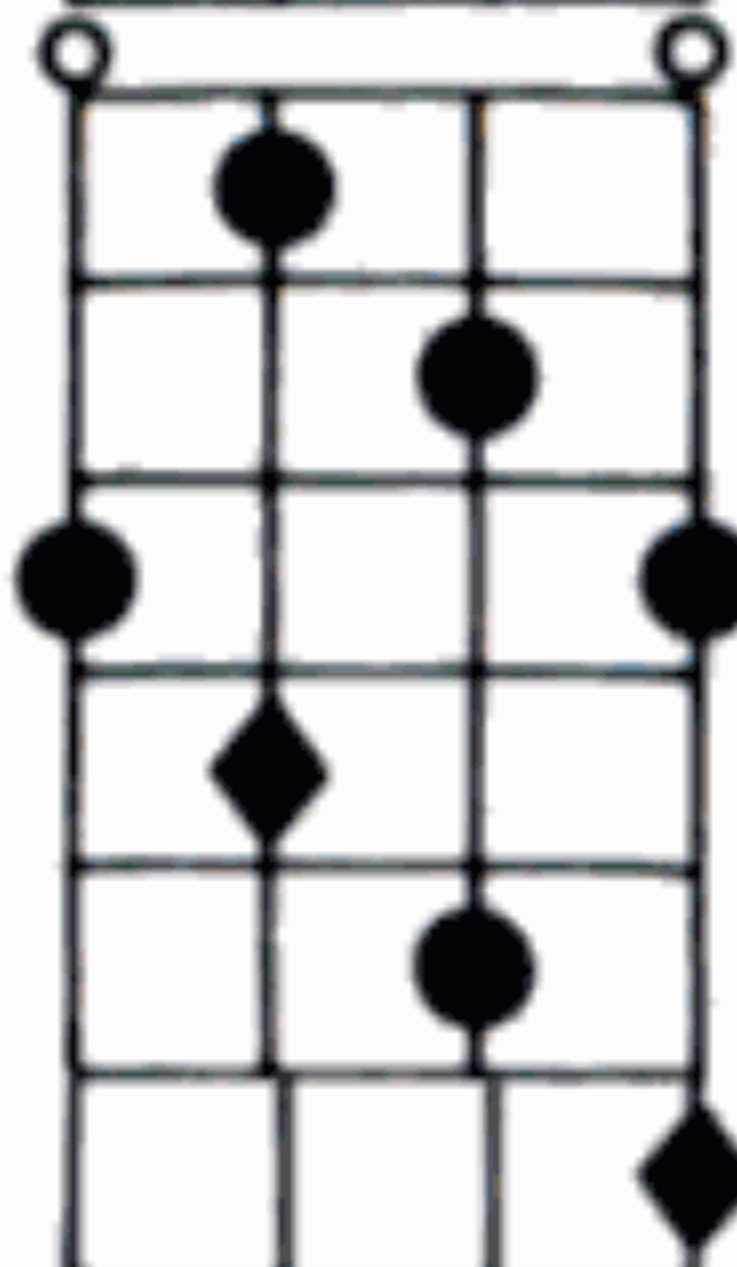
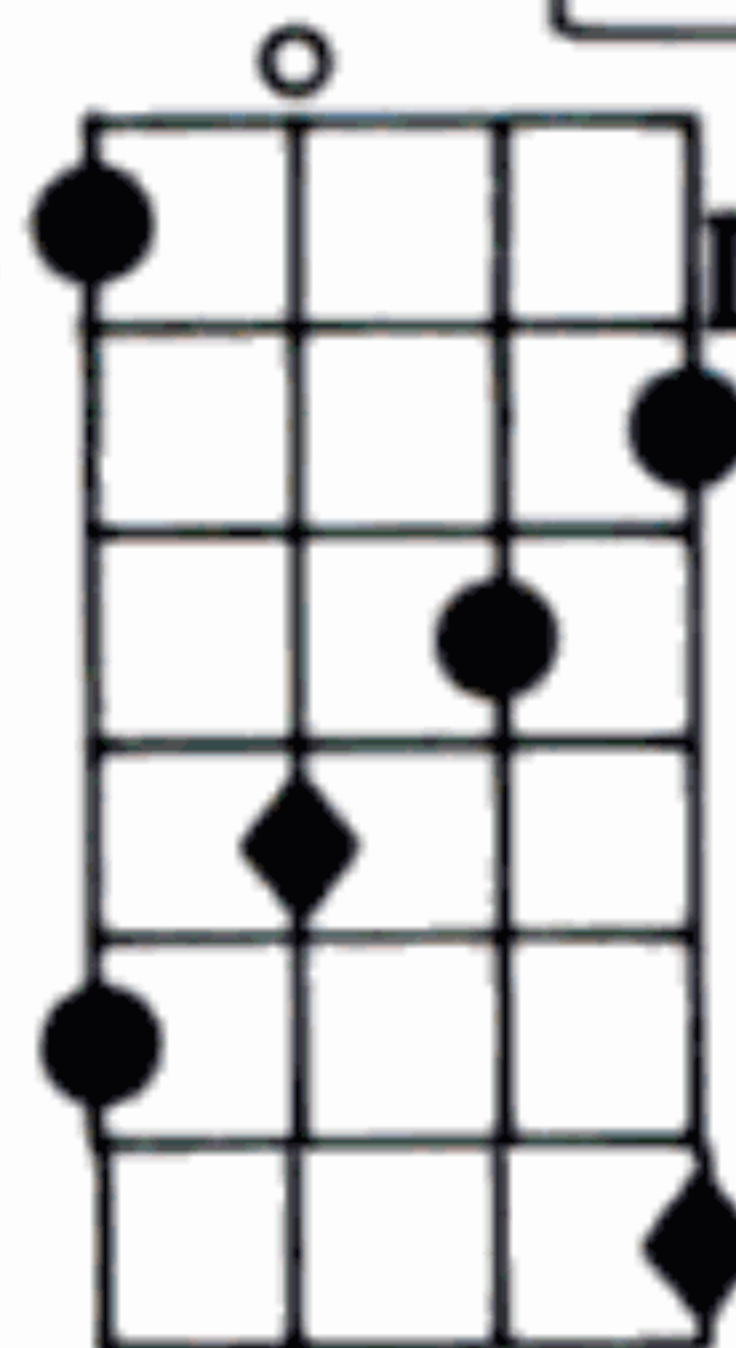
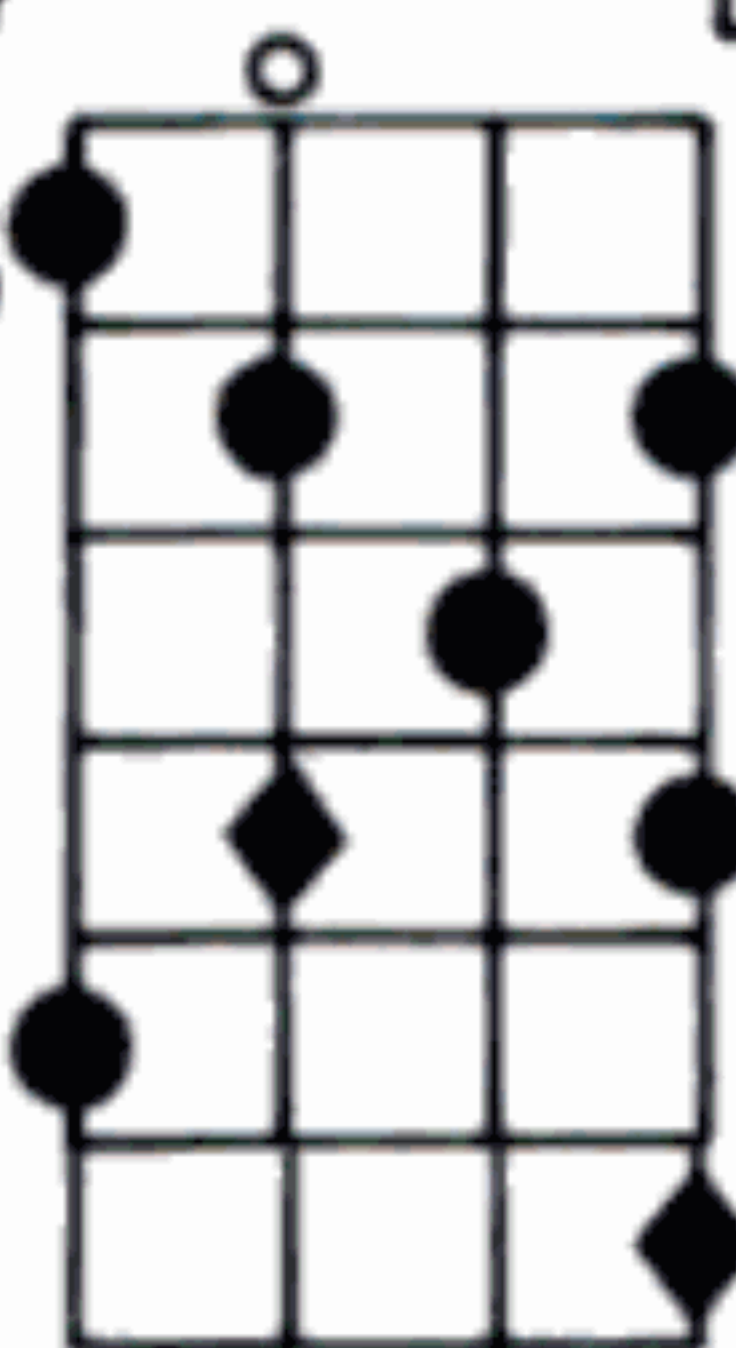
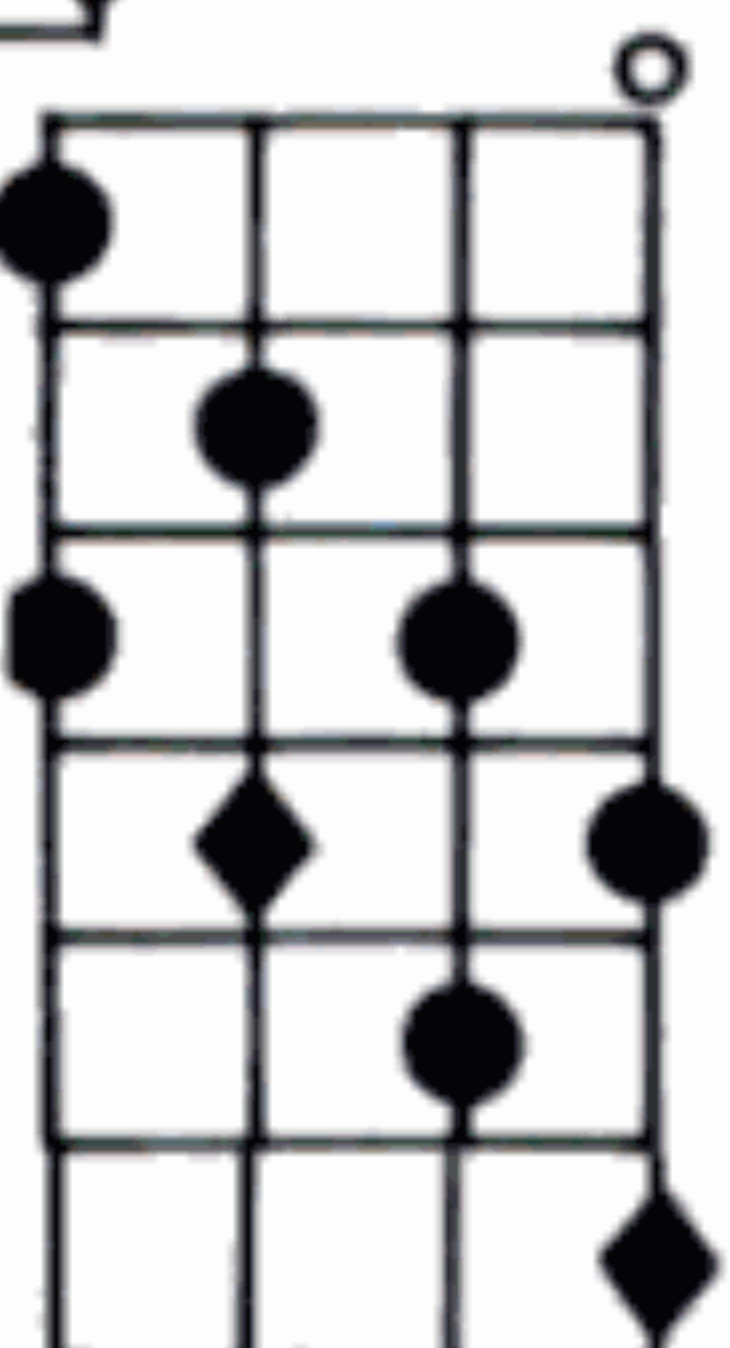
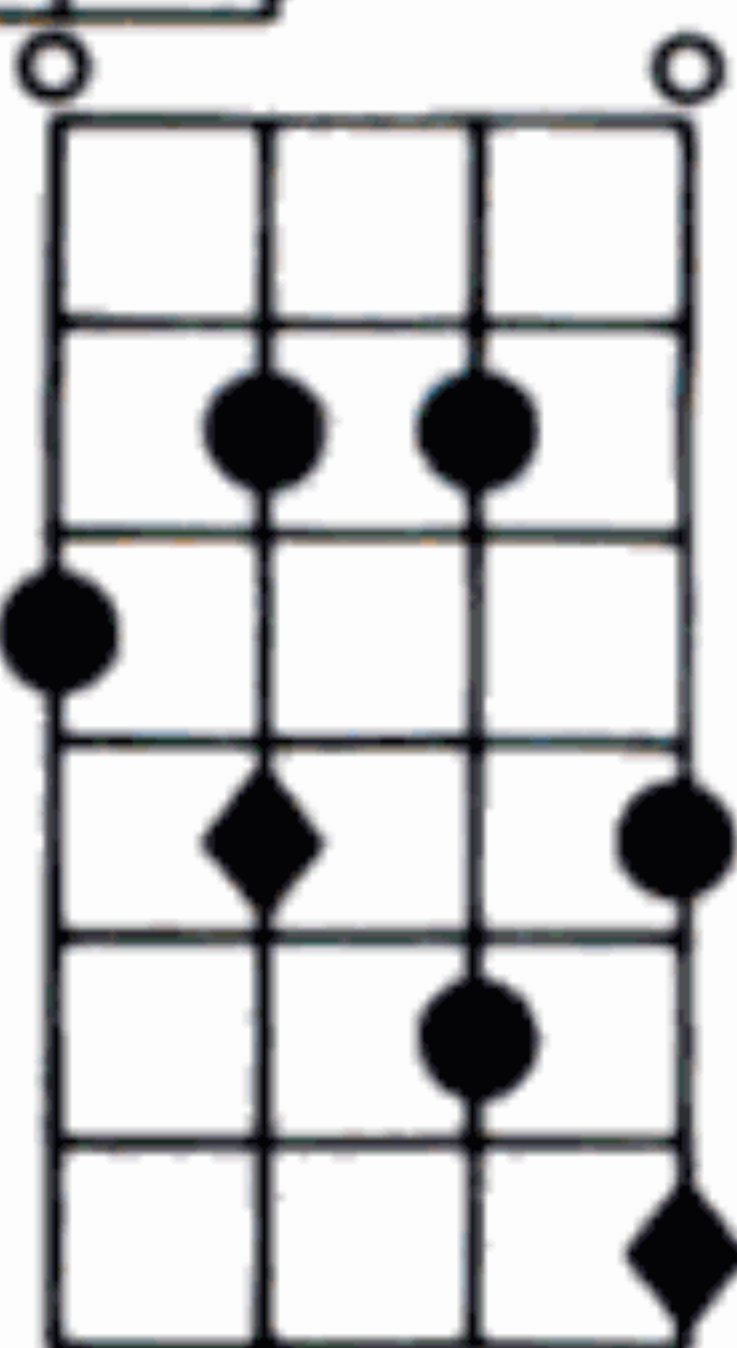
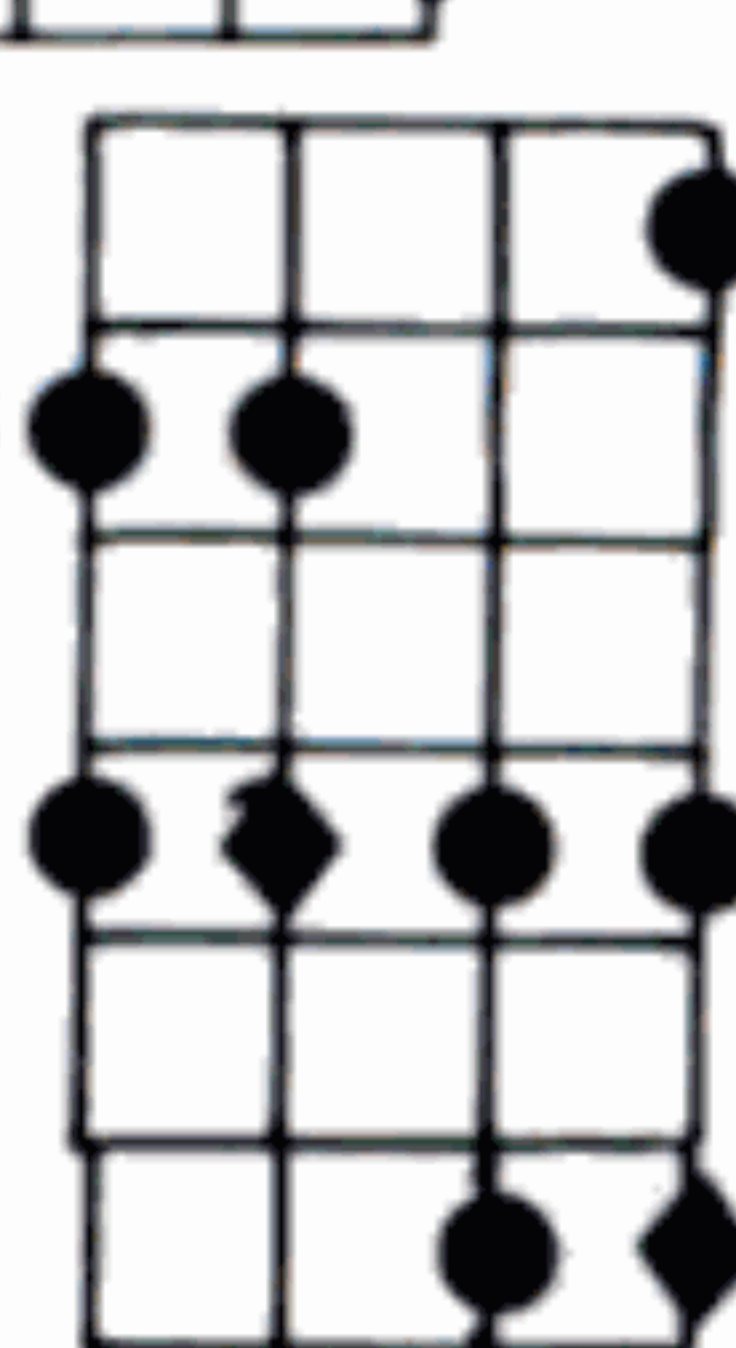
Dominant Seventh Sharp Fifth = C₇ + 5, C₇ #5, etc.

Dominant Seventh Flat Fifth = C₇ - 5, C₇ b5, etc.

Minor Seventh F₇T Fifth = Cm₇ - 5, Cm₇ b5, etc.

Seventh Suspended Fourth = C₇sus4, C₇sus , etc.



C[#]/D^bD^bD^bmD^b7D^bm7D^b6D^bm6D^bma7D^b°D^b+D^b7+5D^b7-5D^bm7-5D^b7sus

D

D

Dm

D₇

Dm₇

D₆

Dm₆

Dma₇

D°

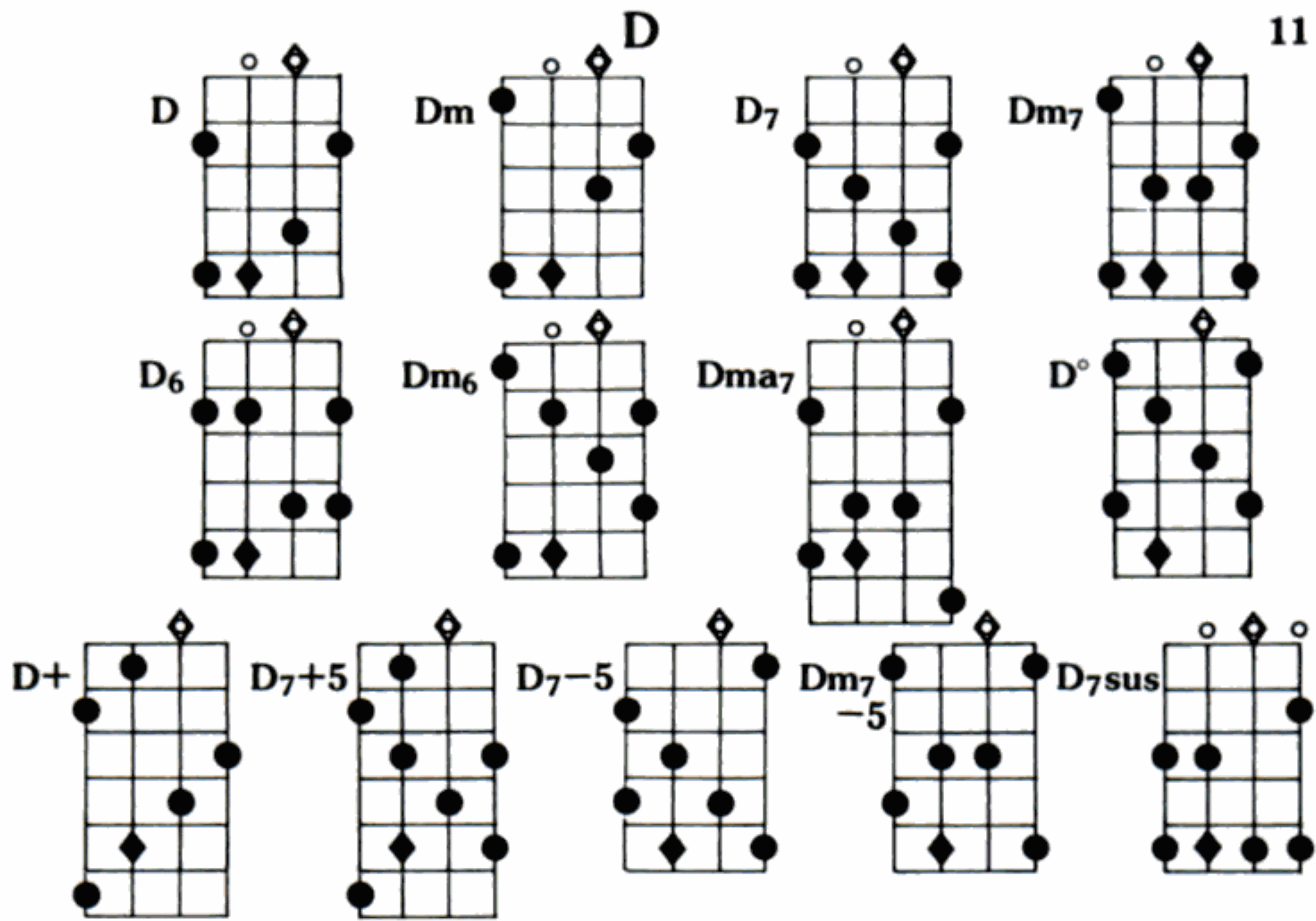
D+

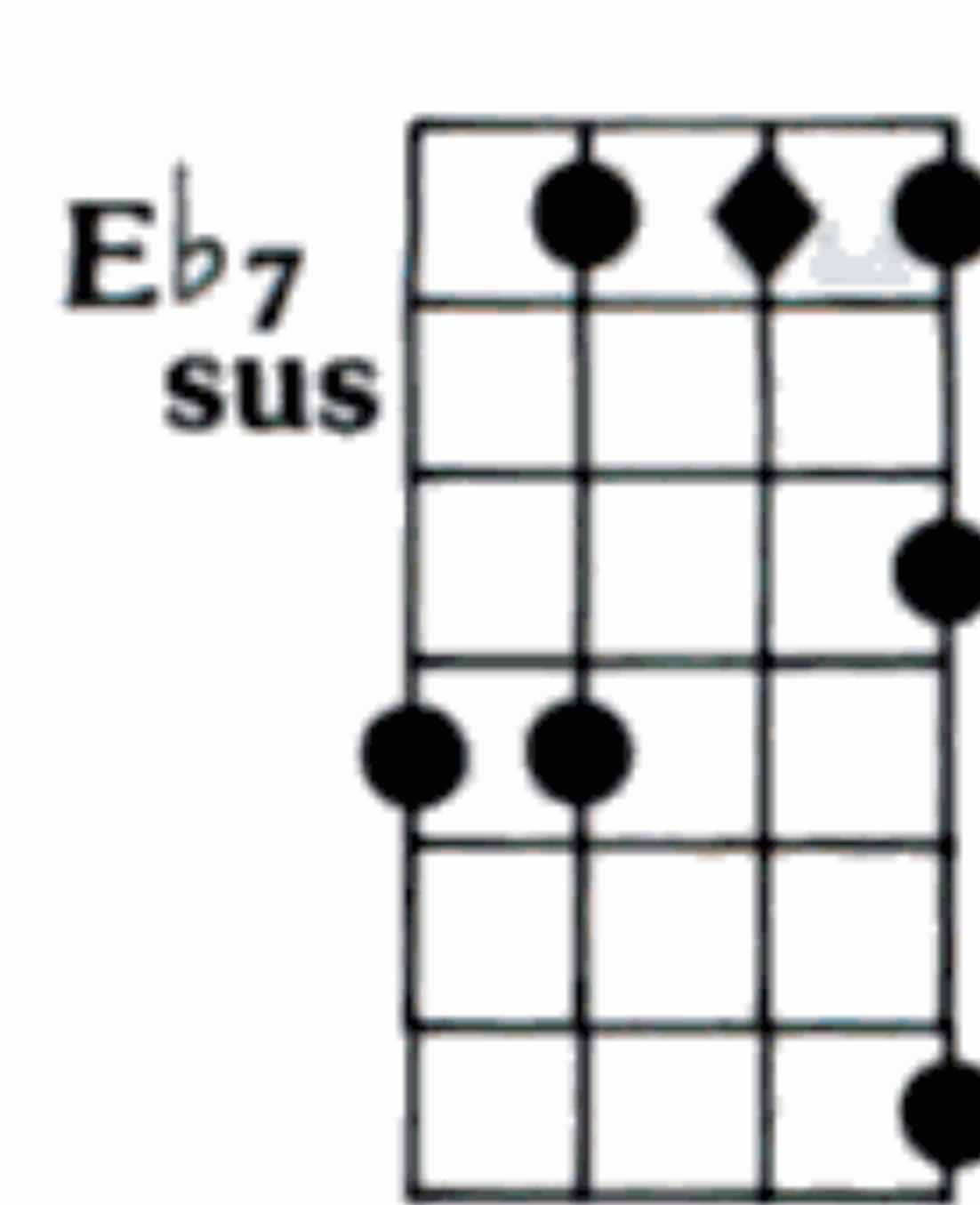
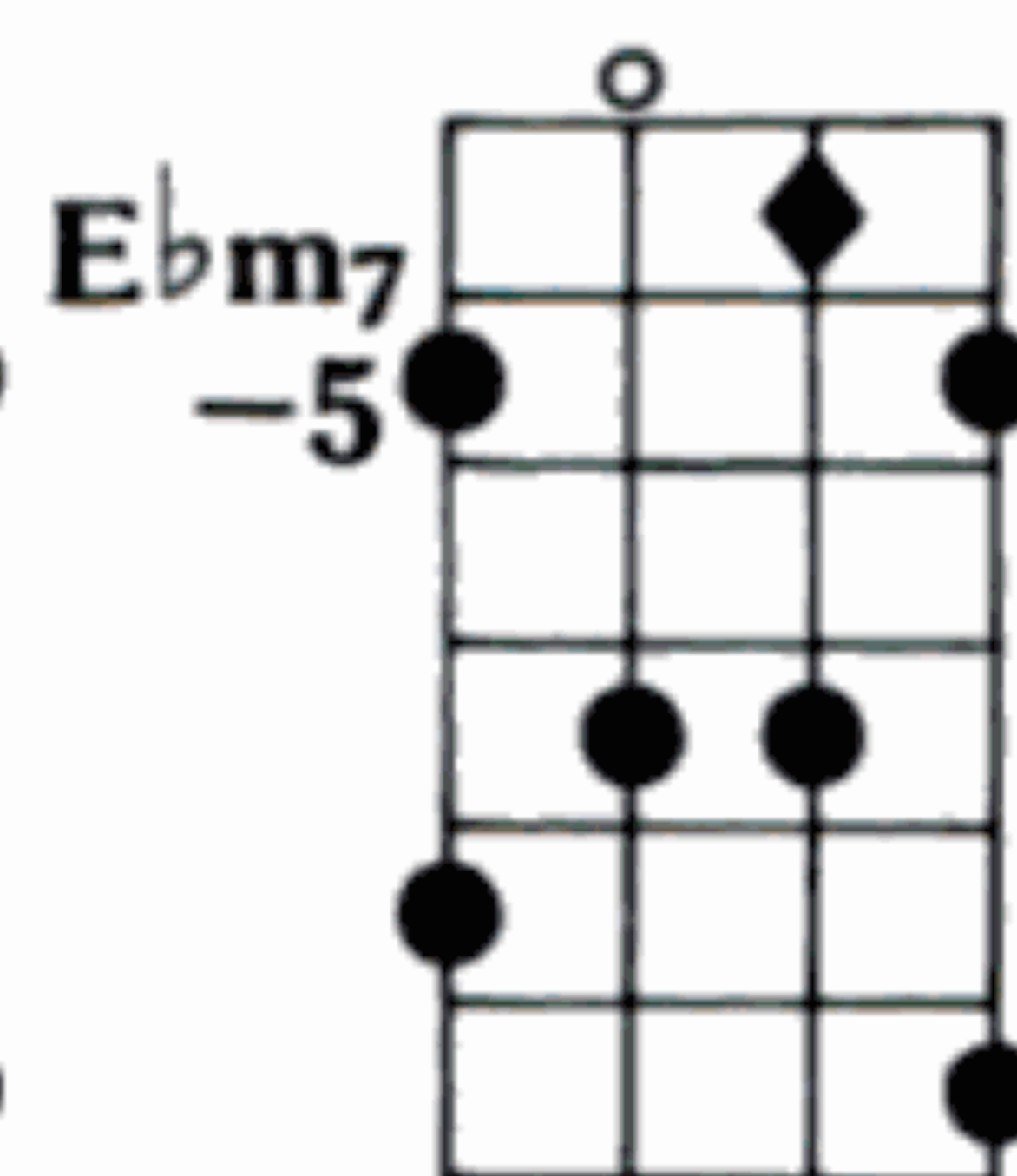
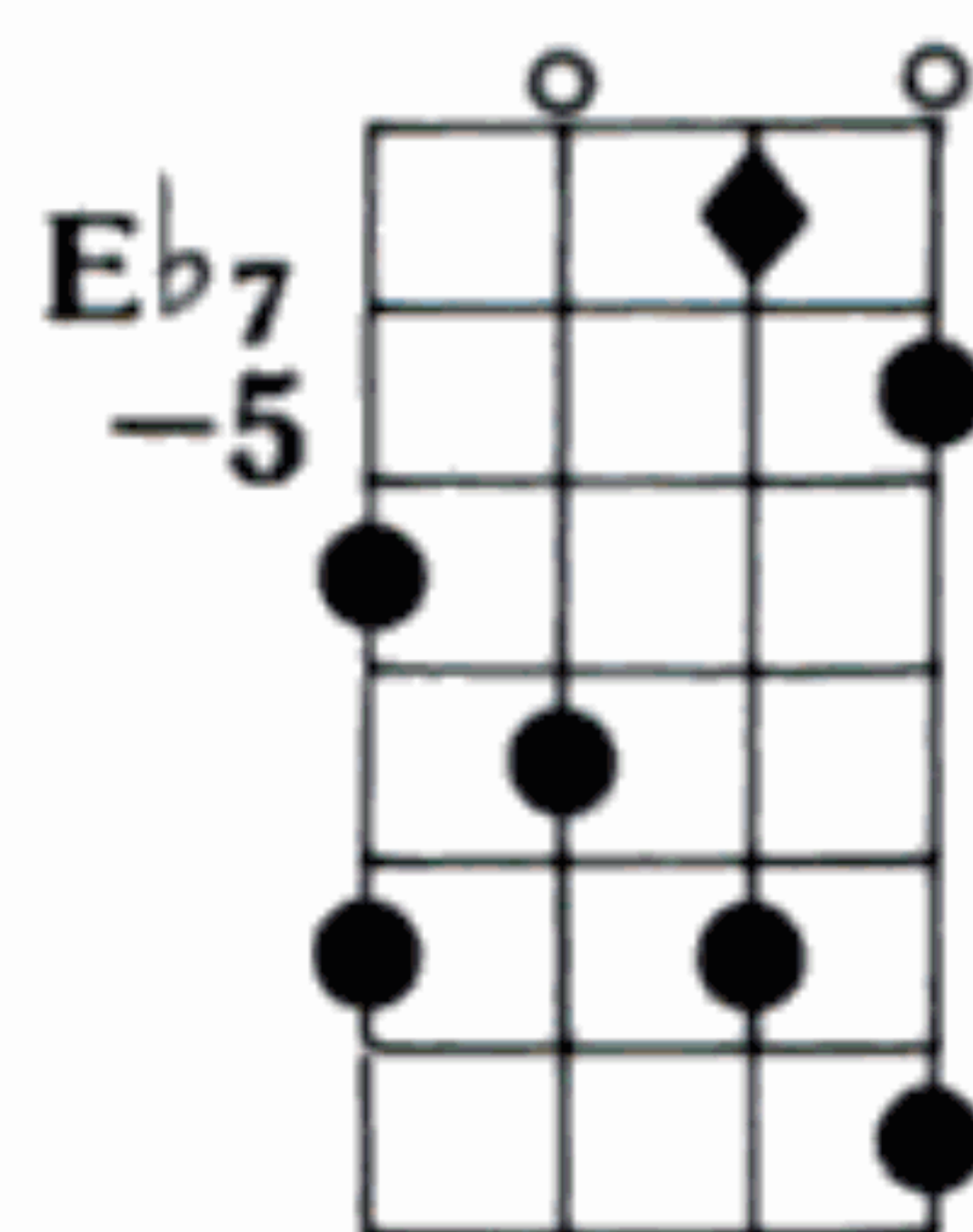
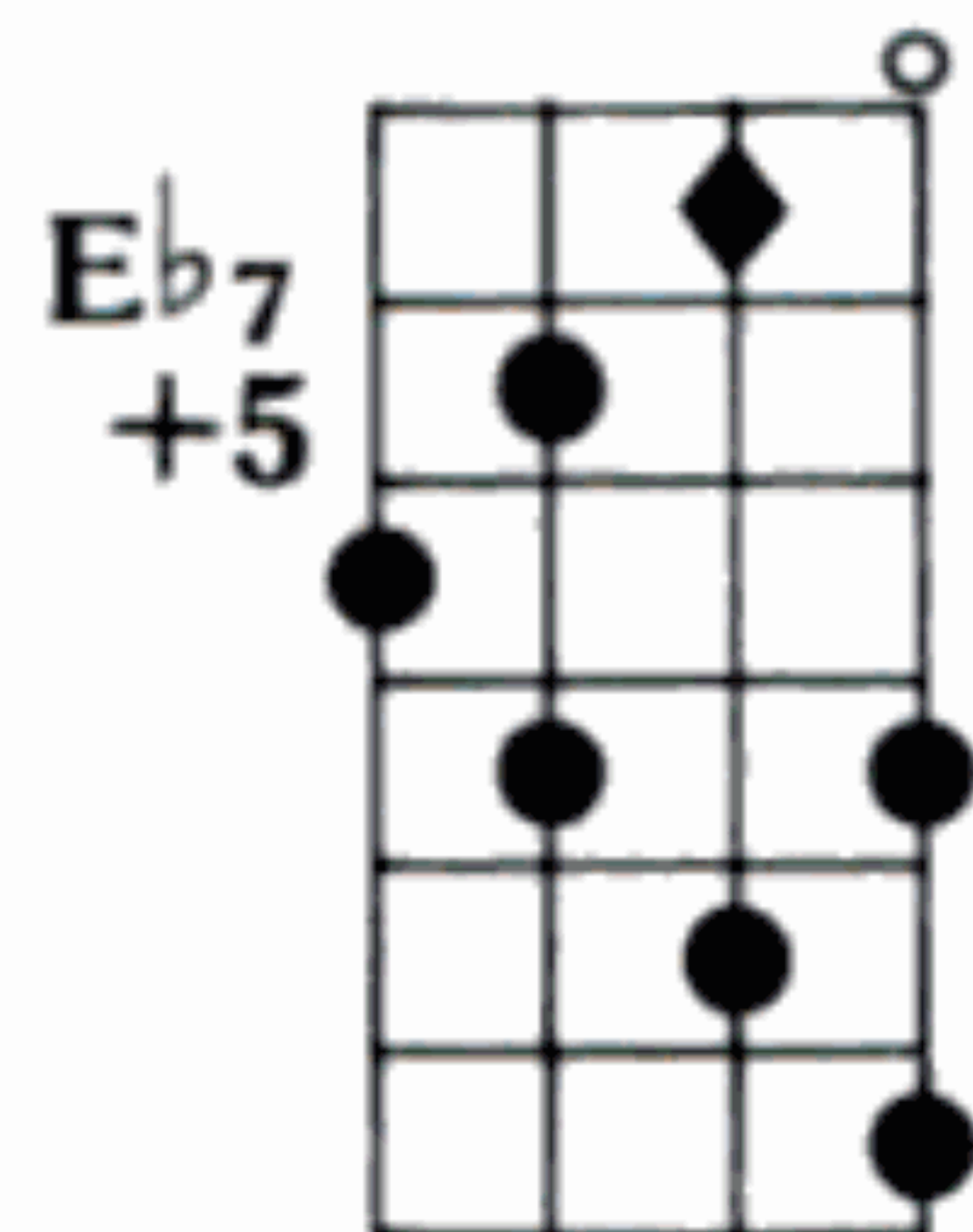
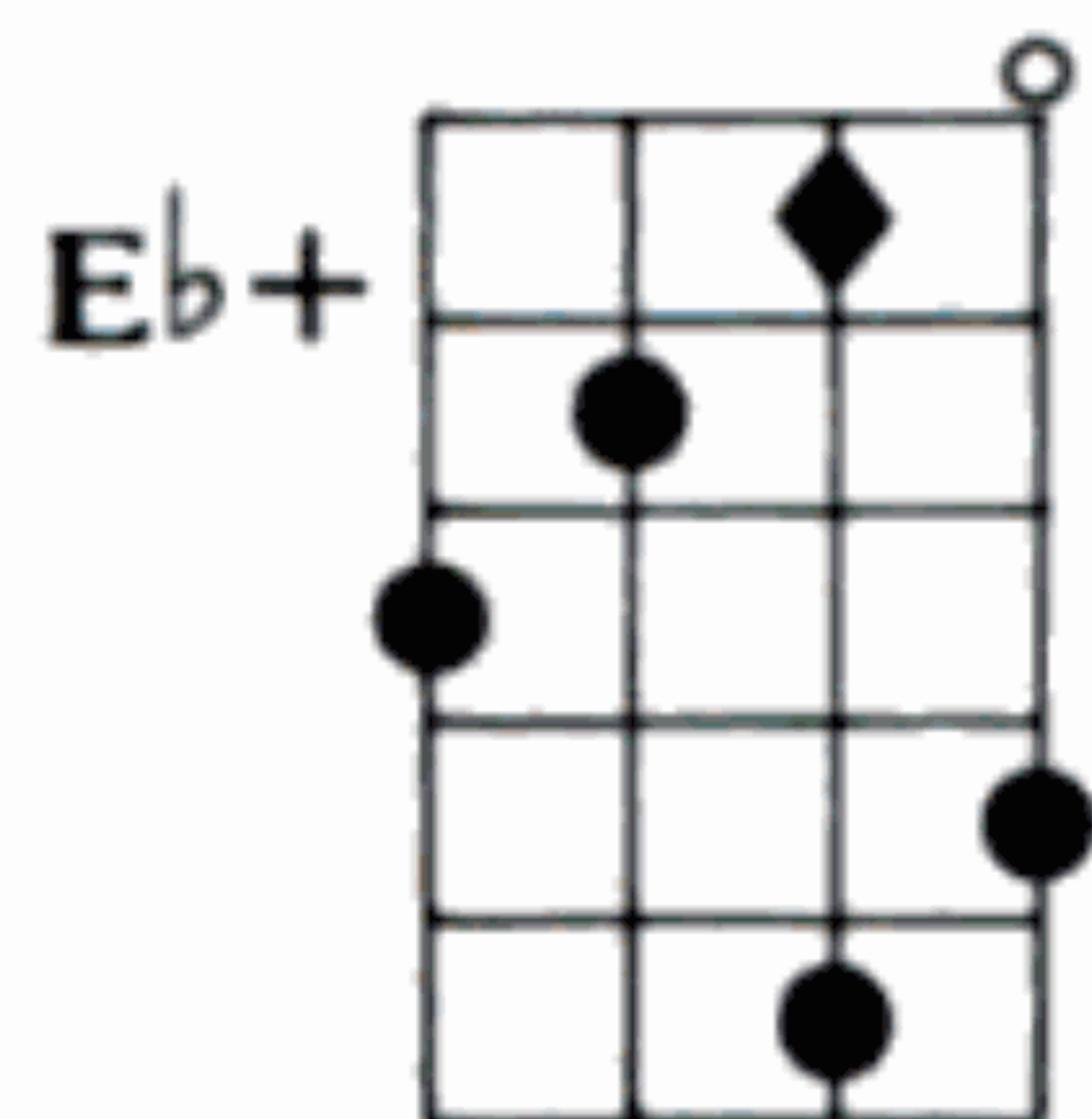
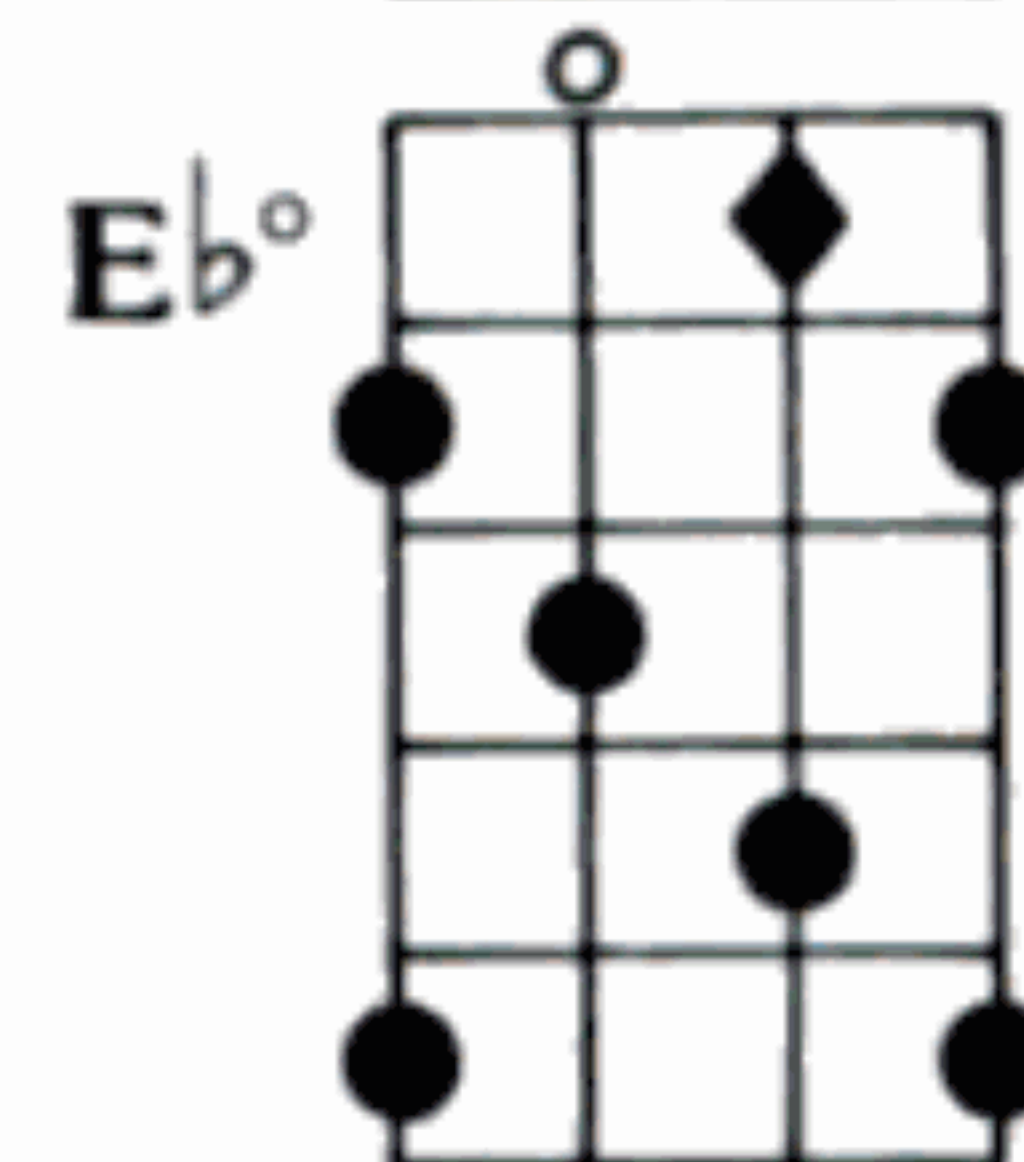
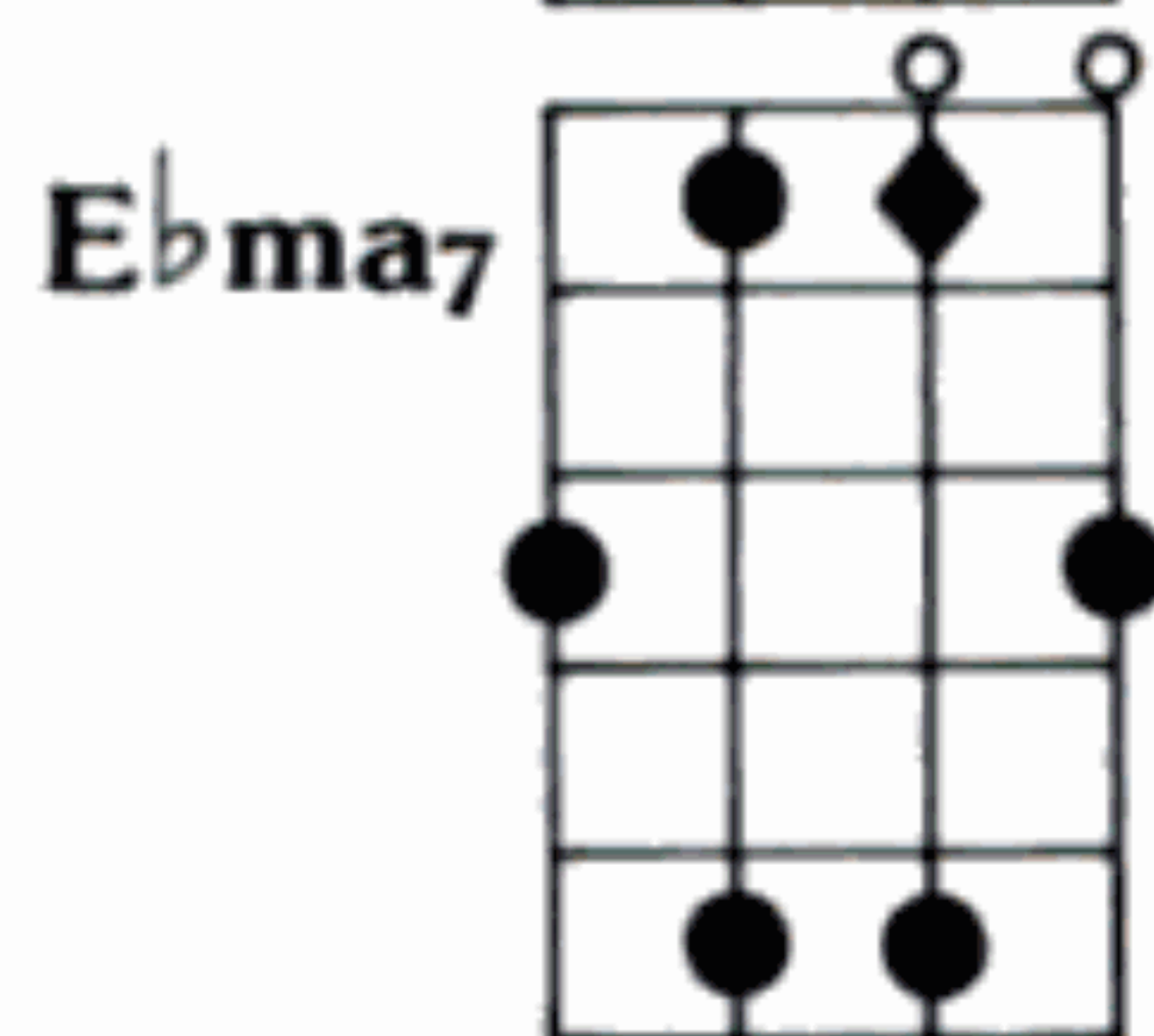
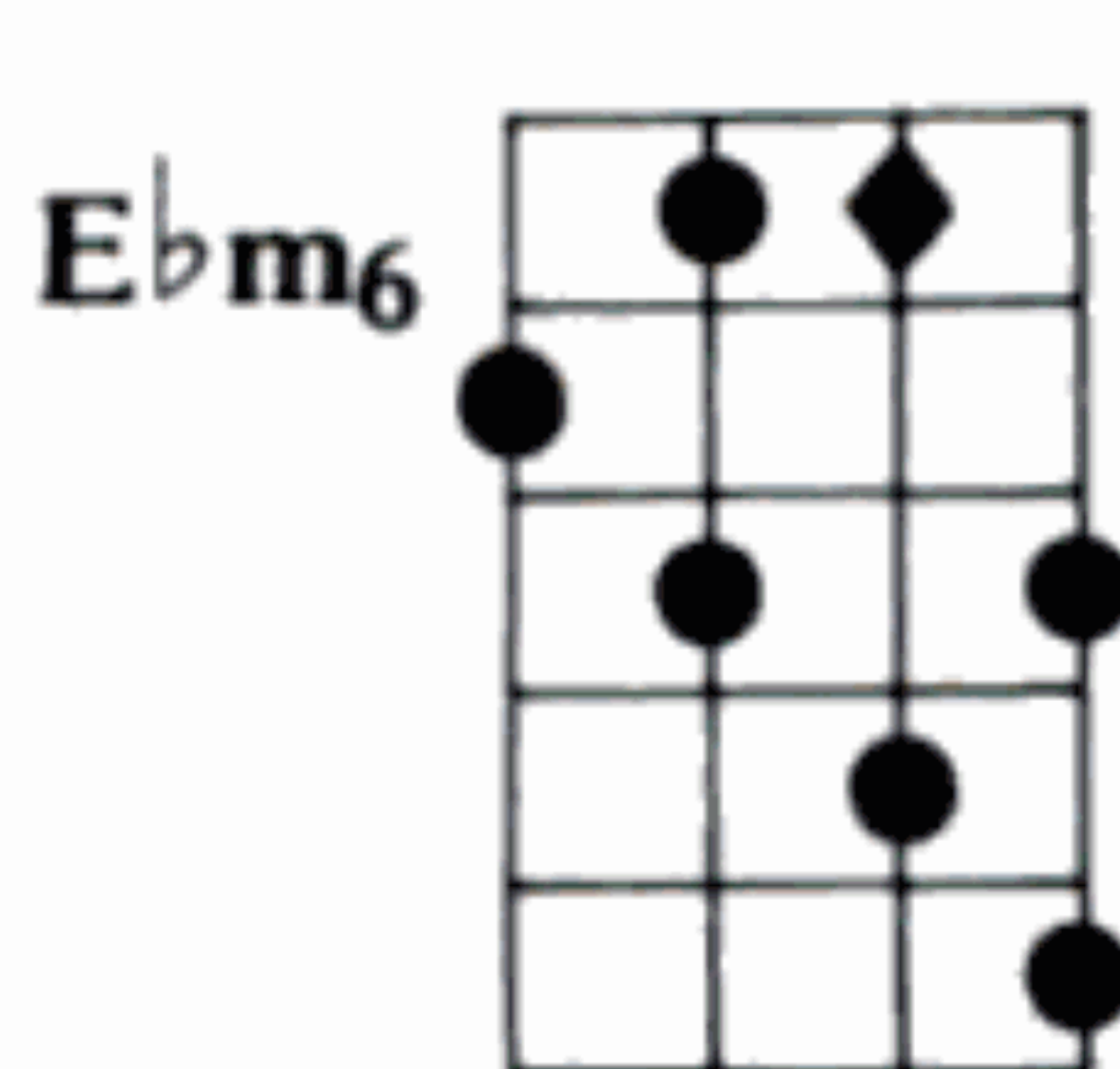
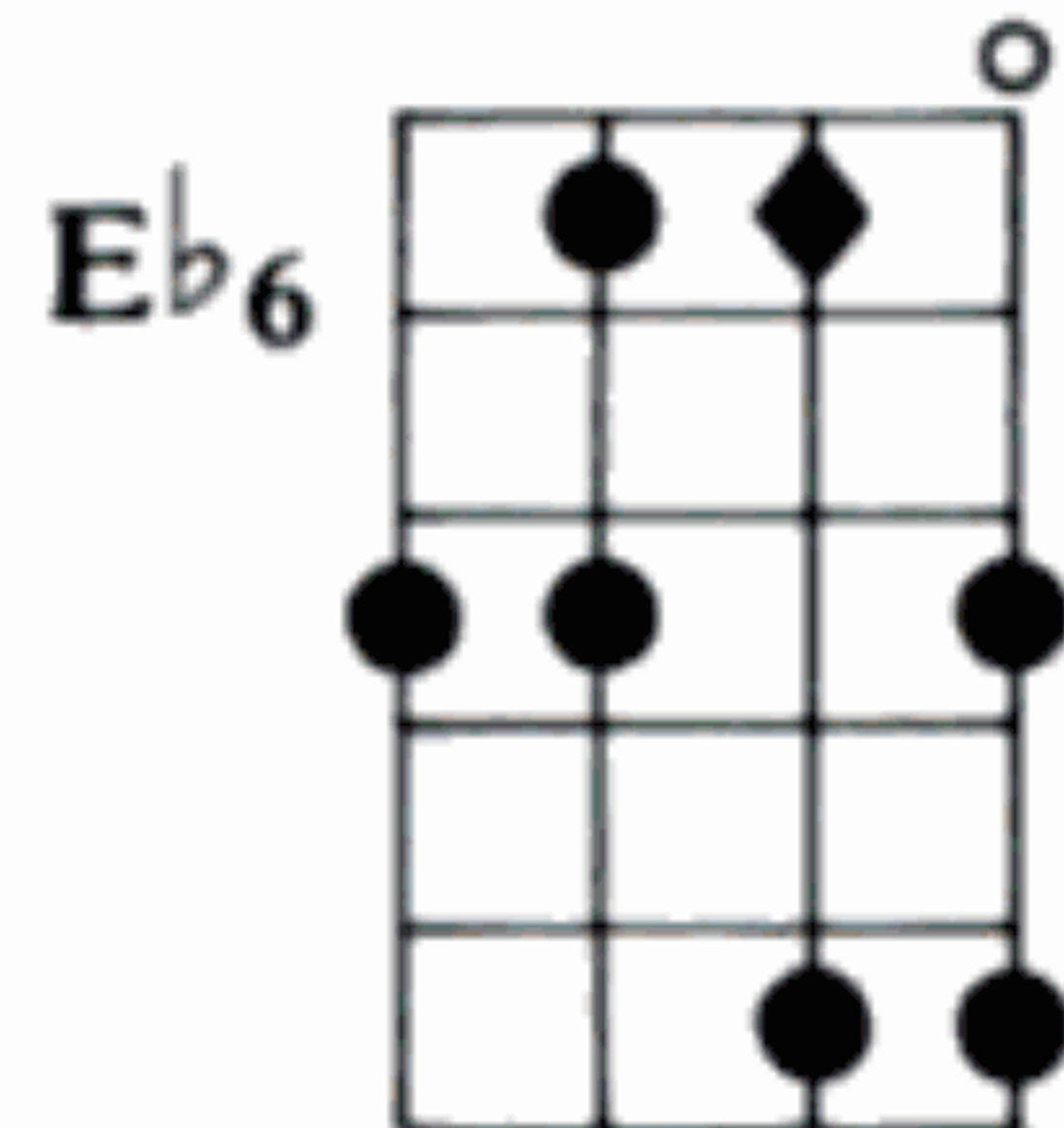
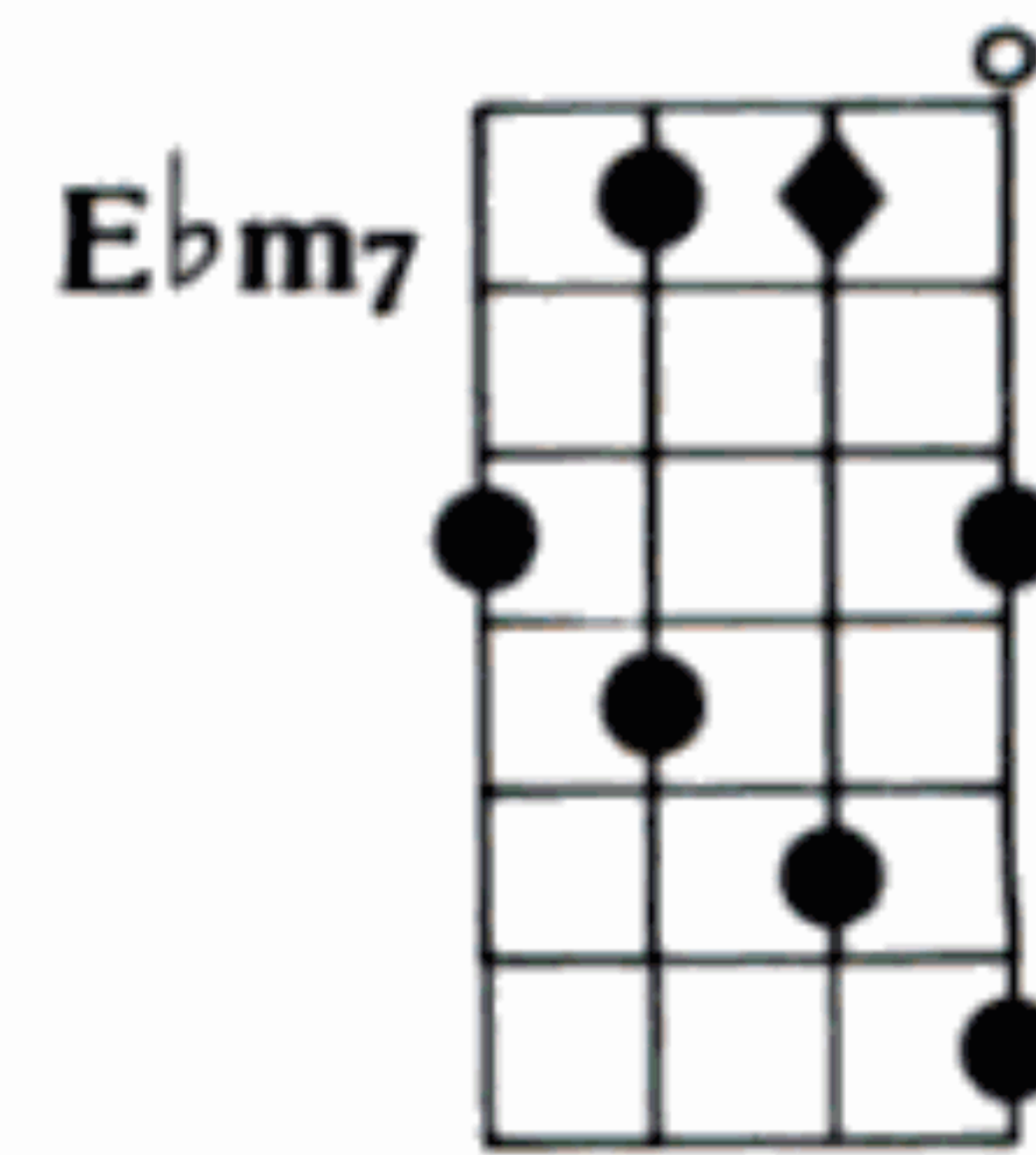
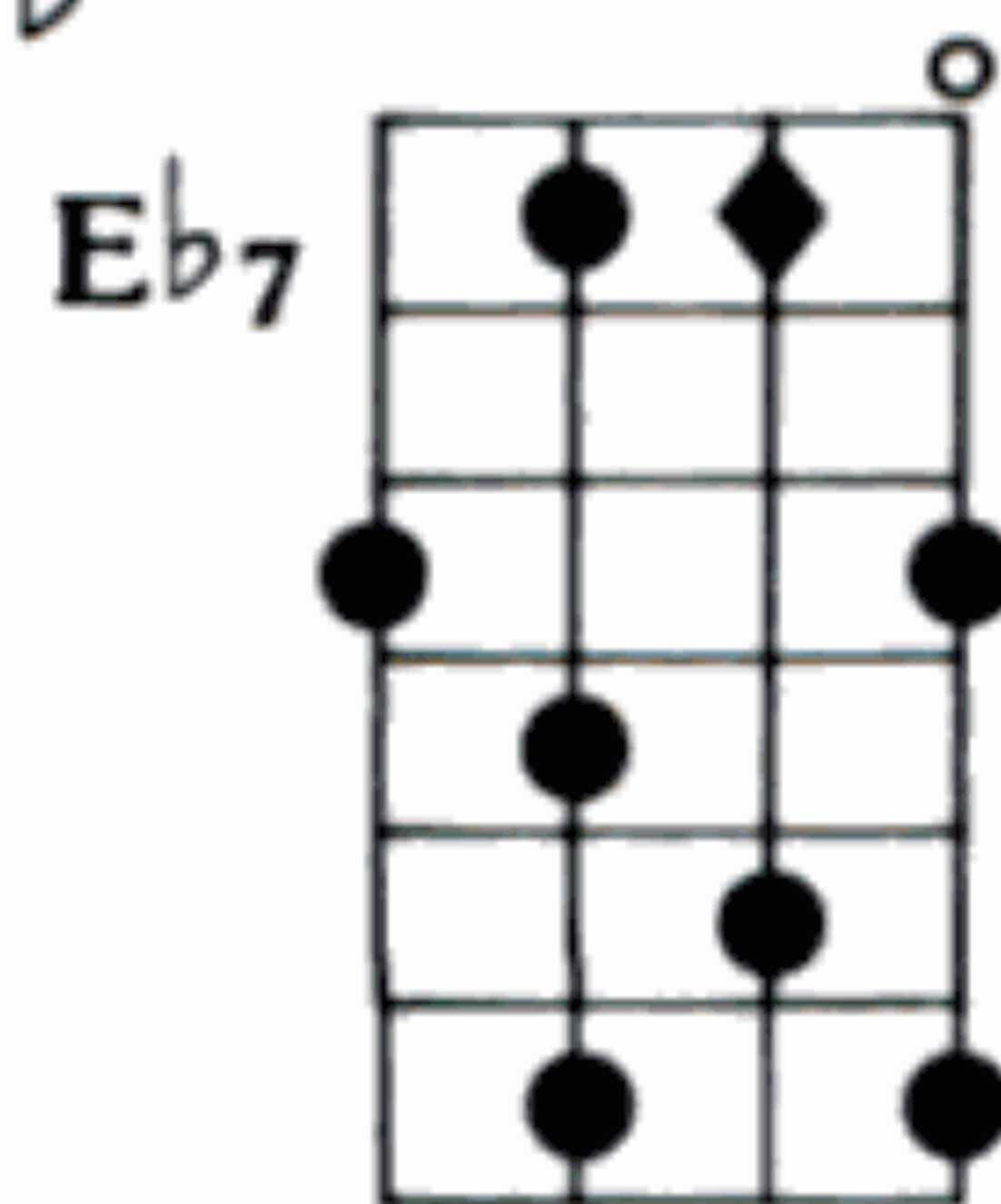
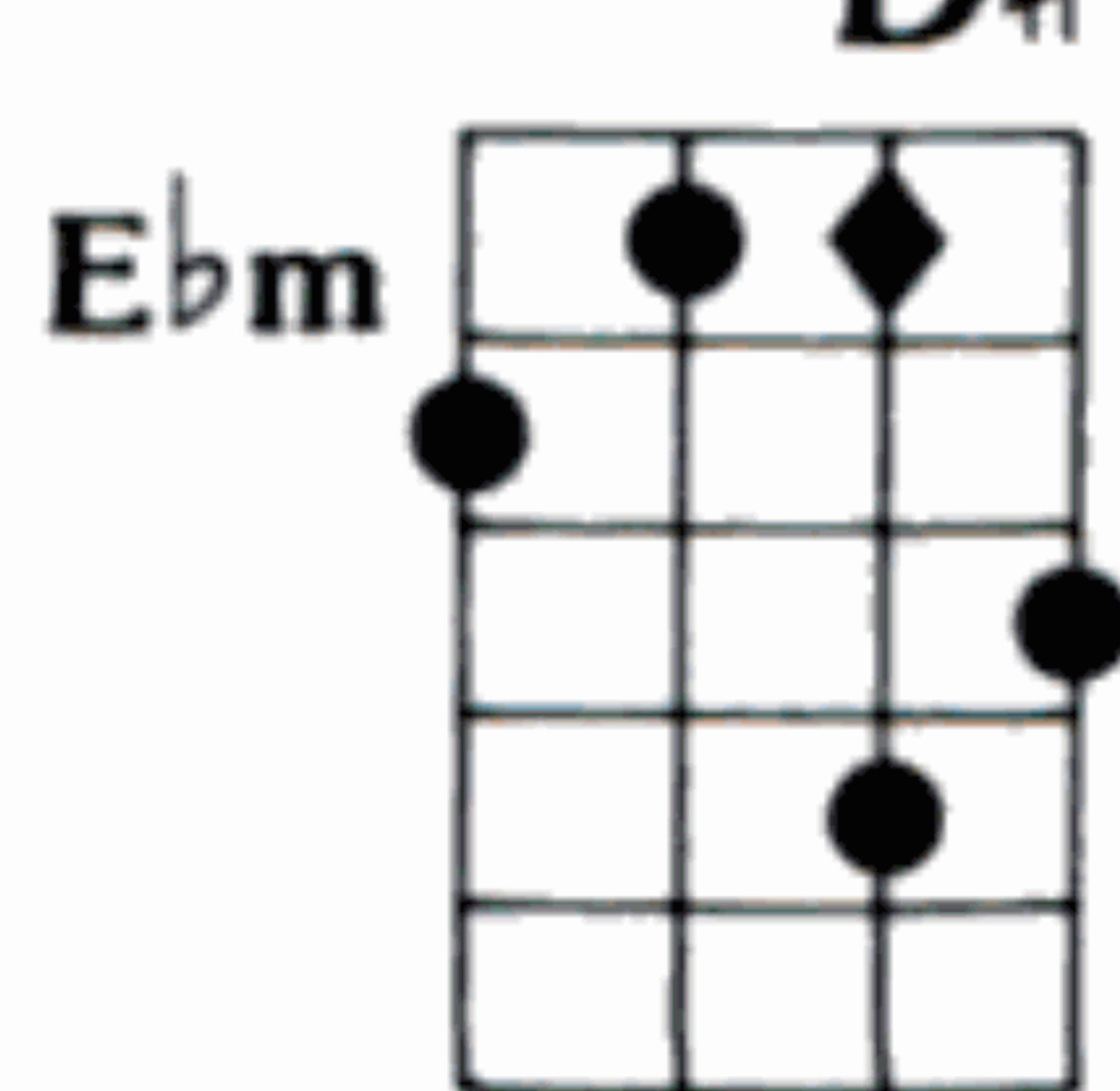
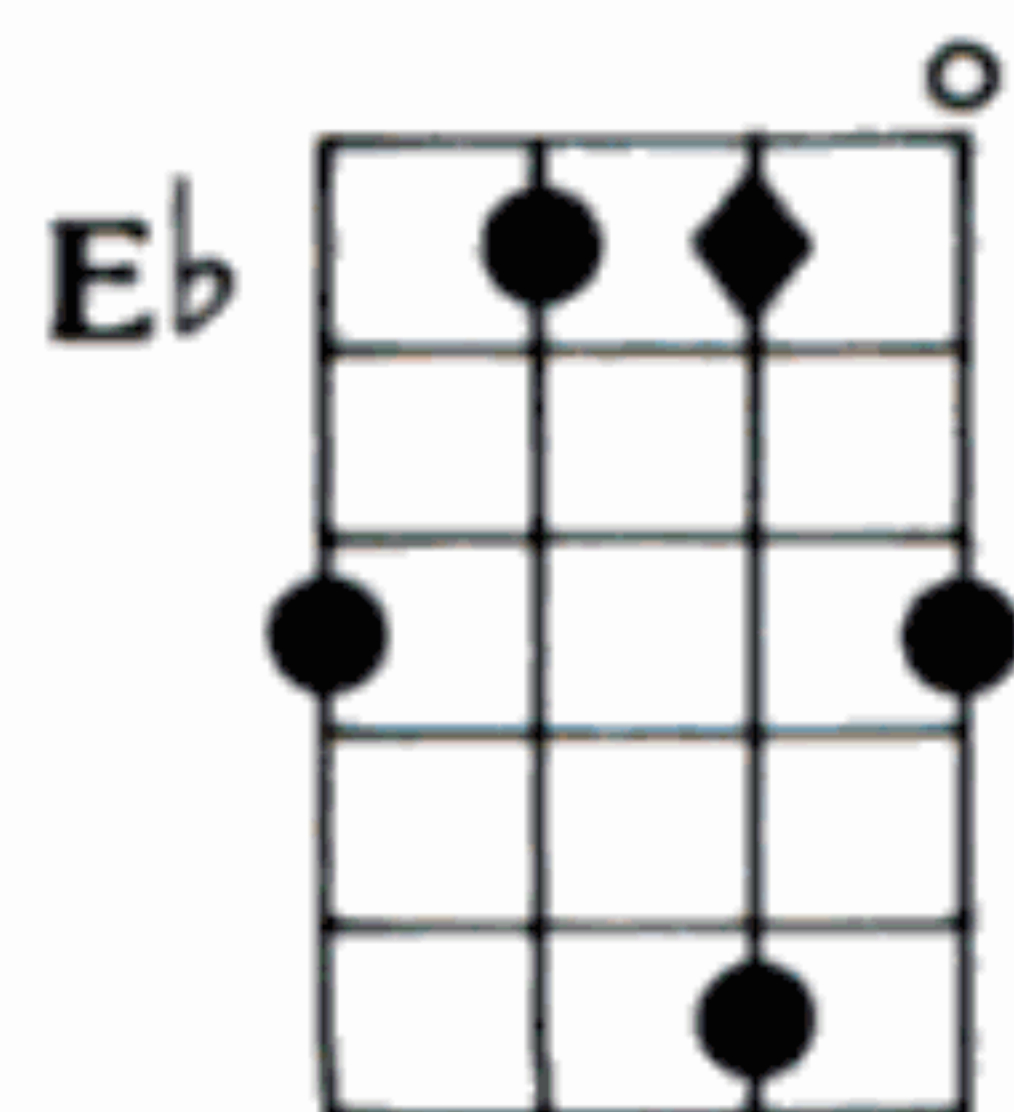
D₇+5

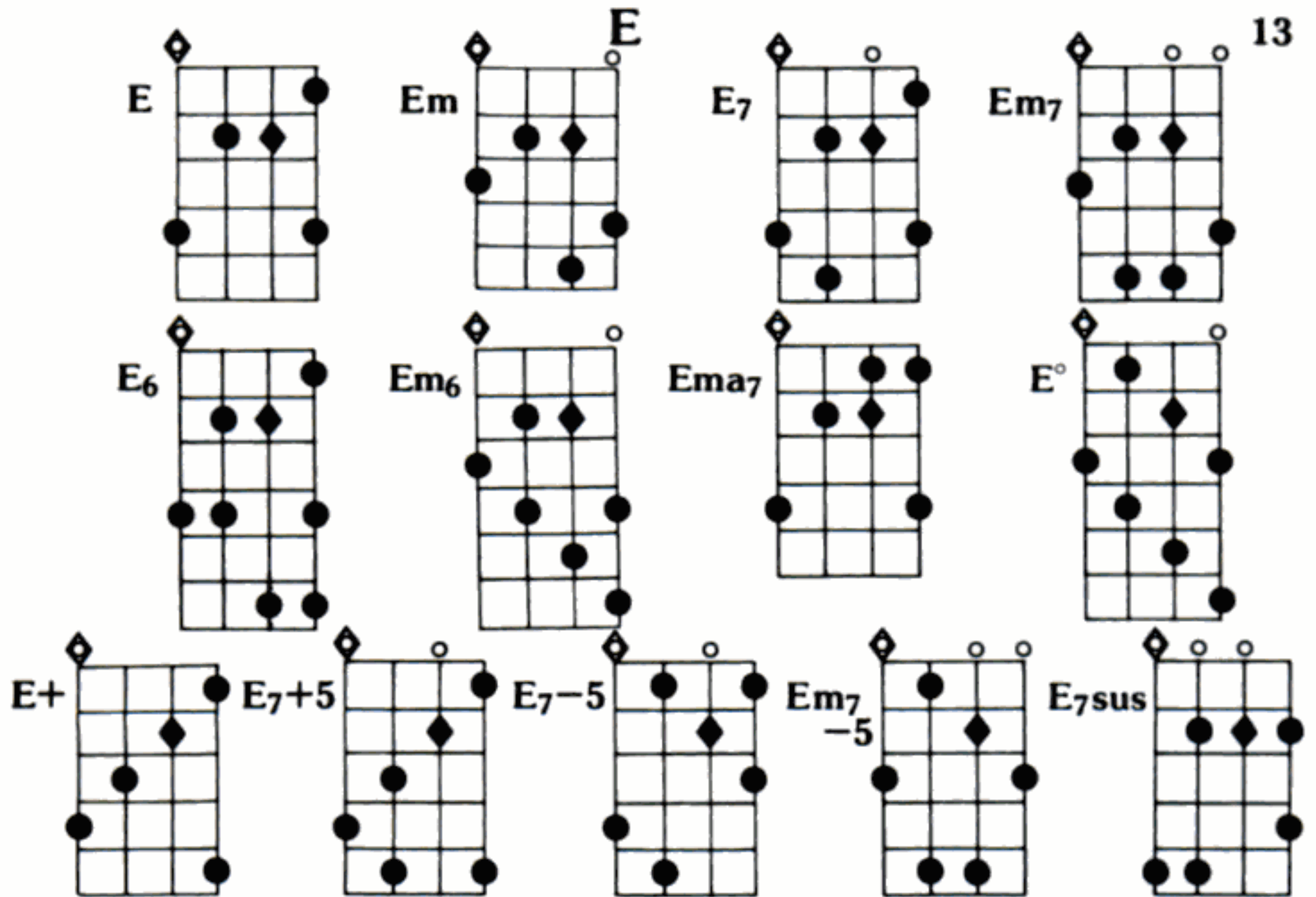
D₇-5

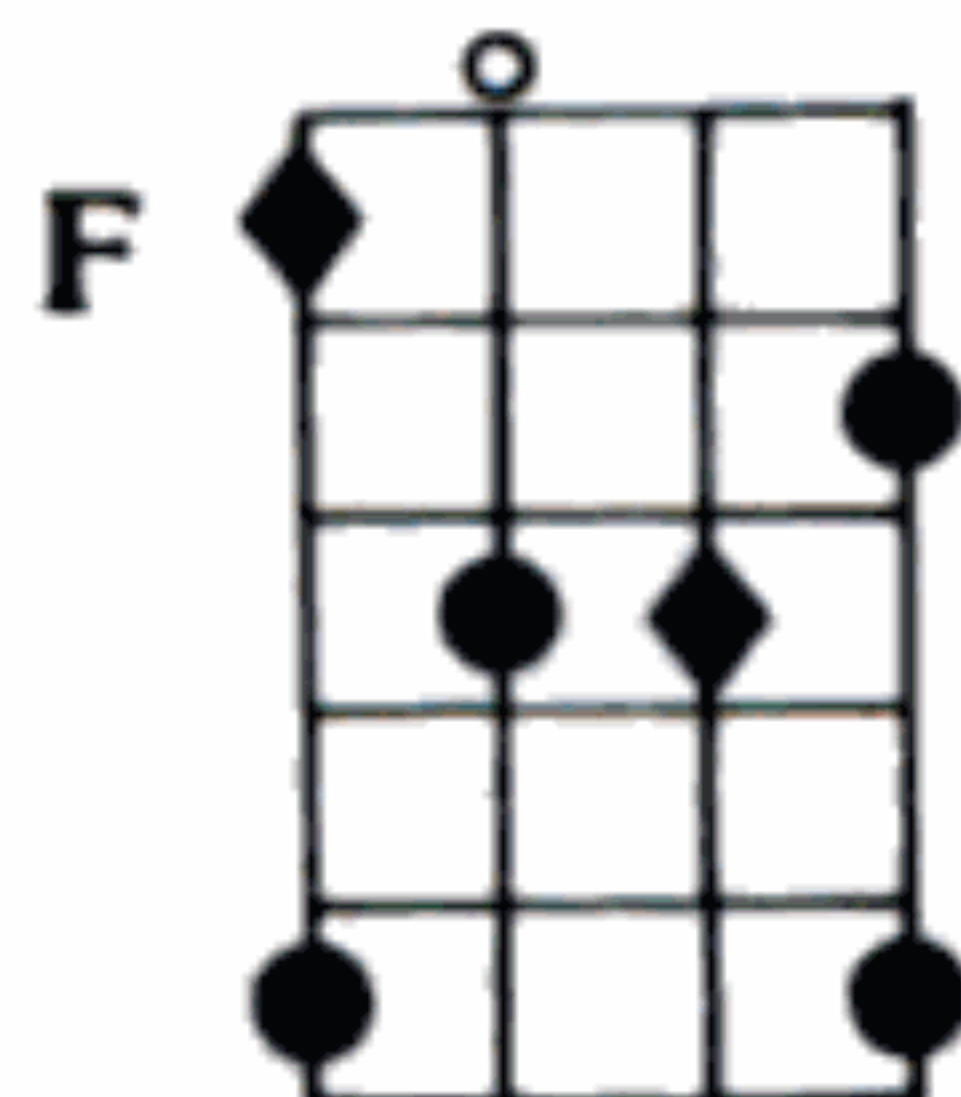
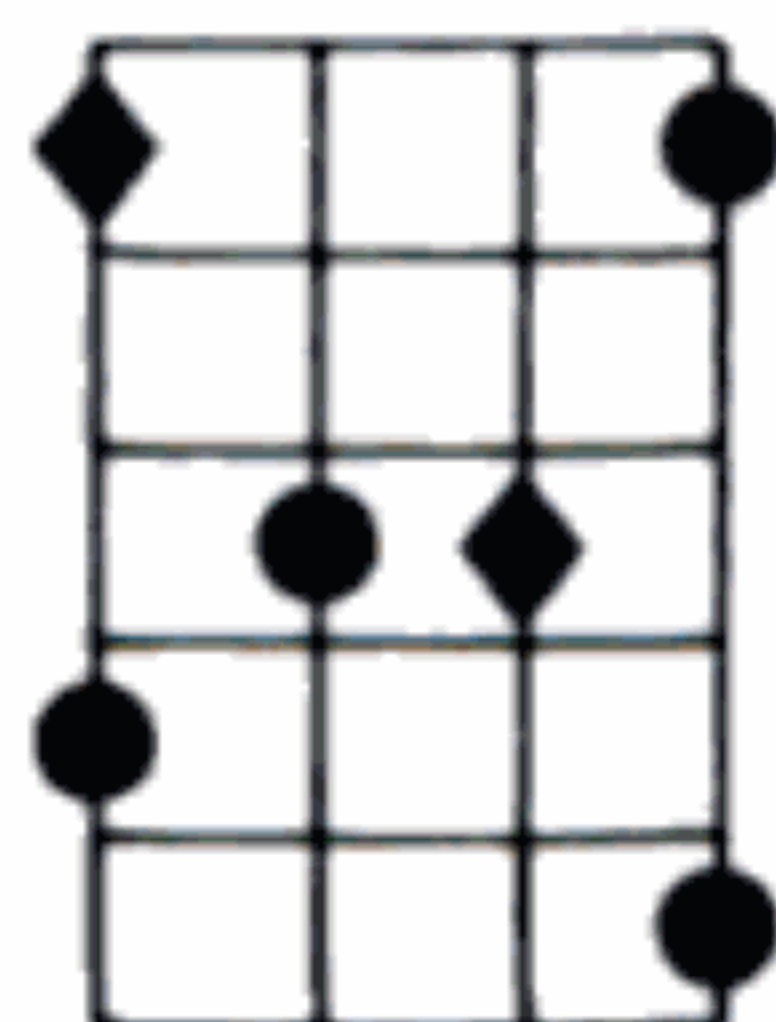
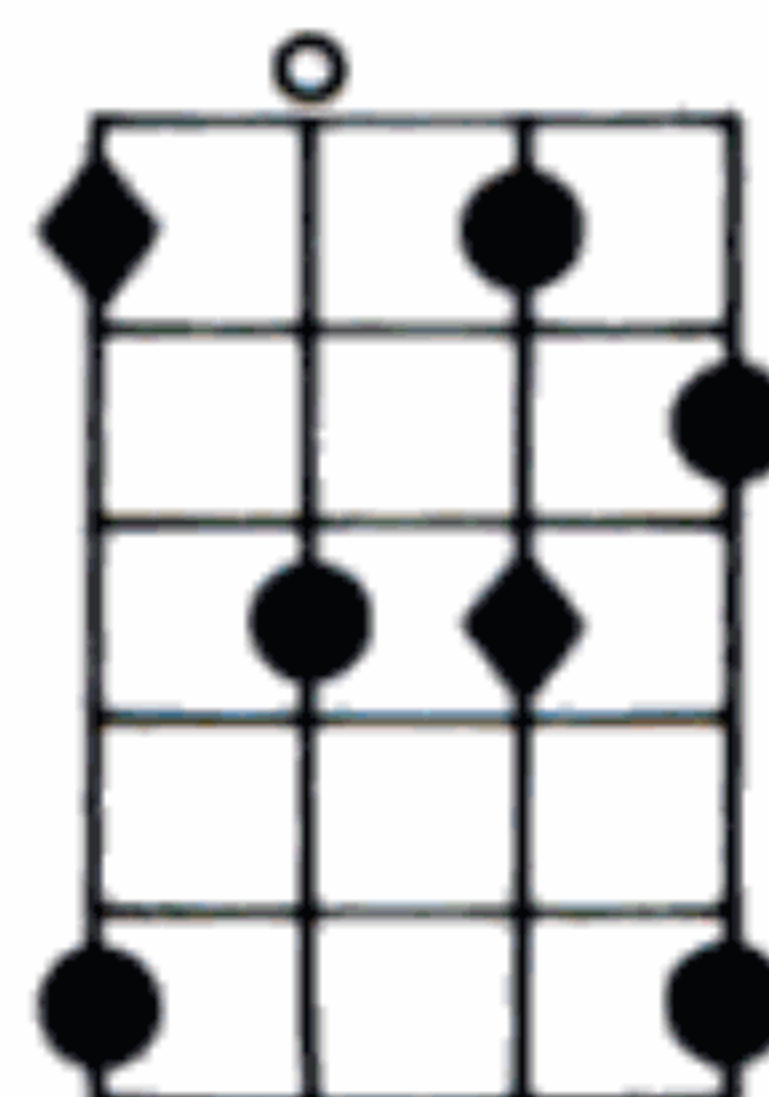
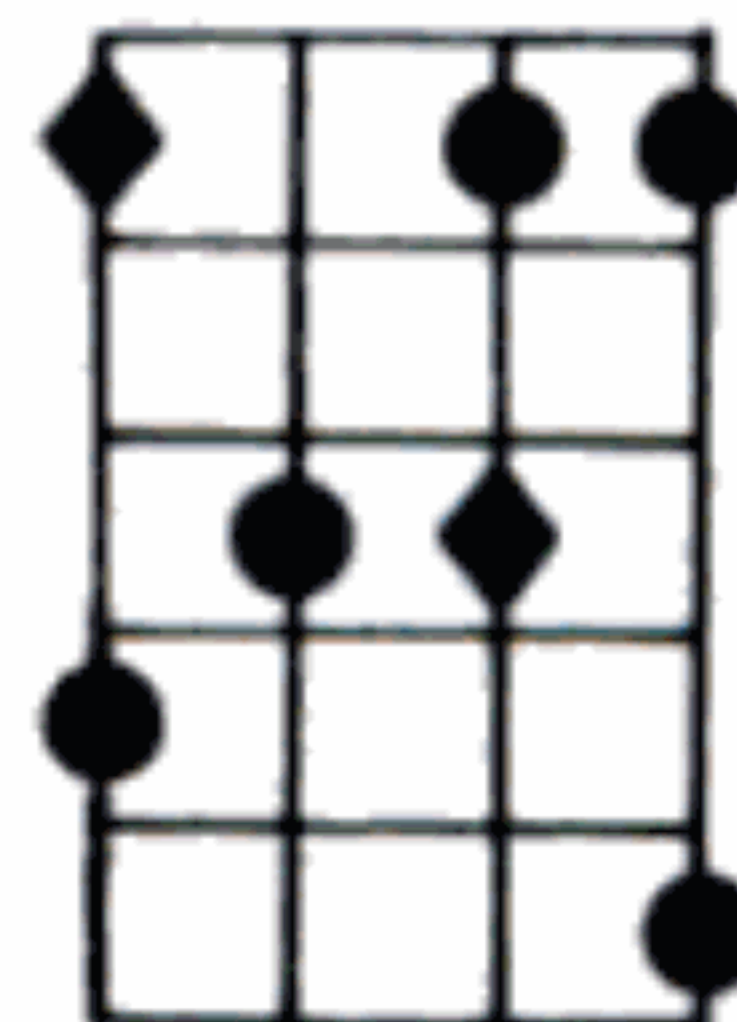
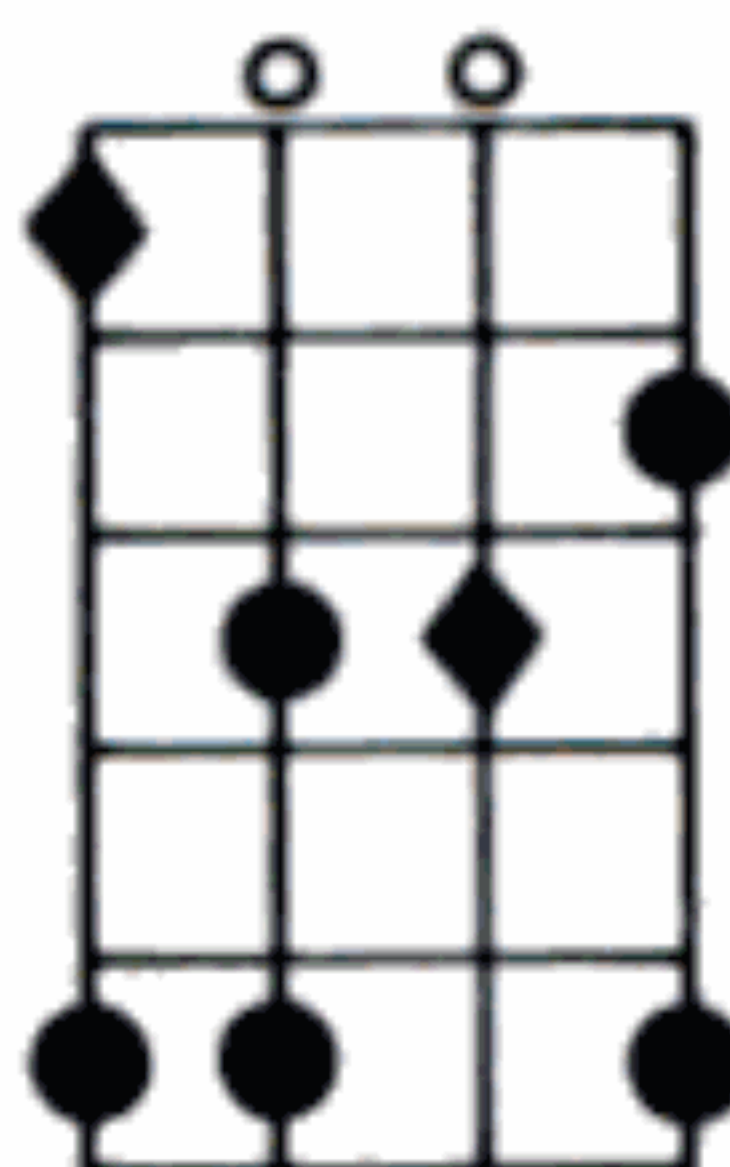
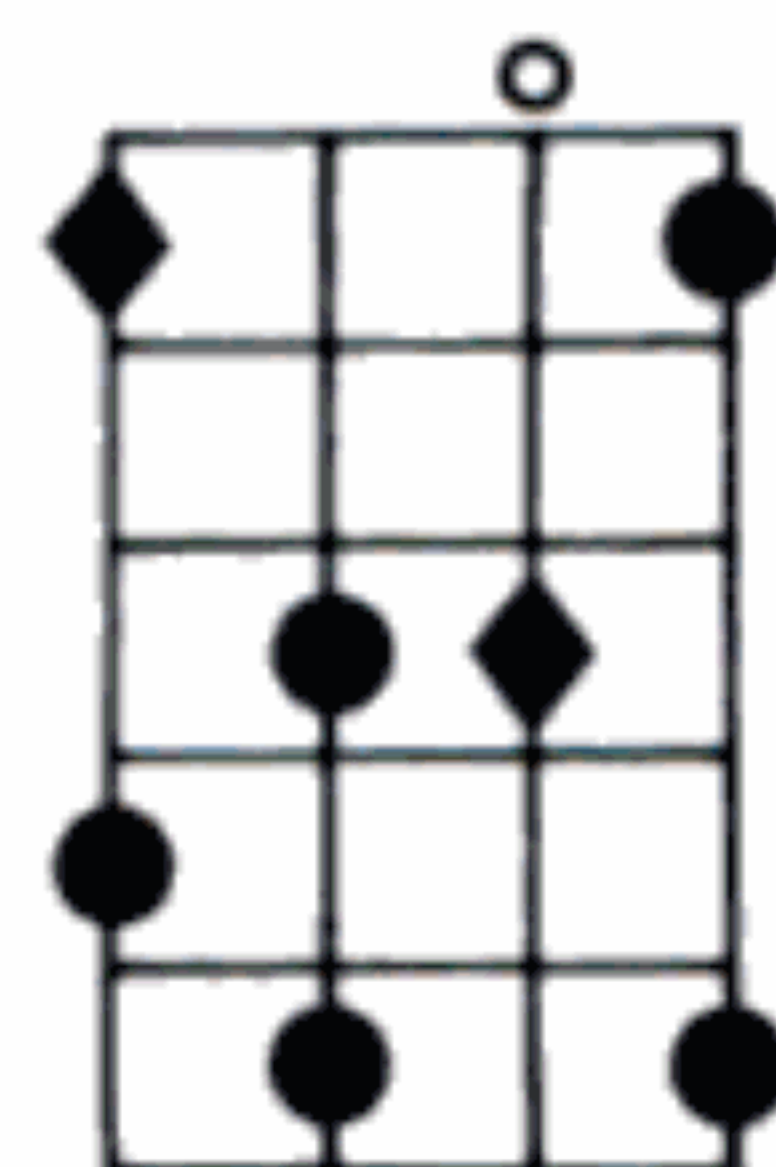
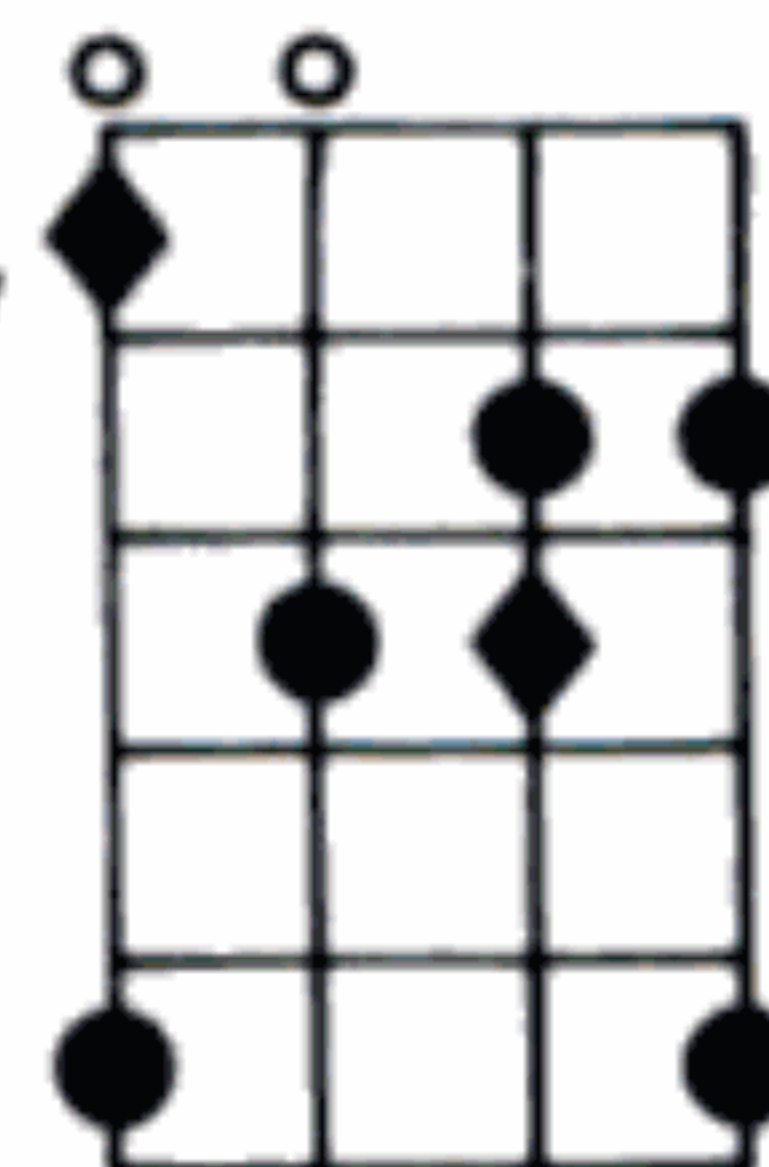
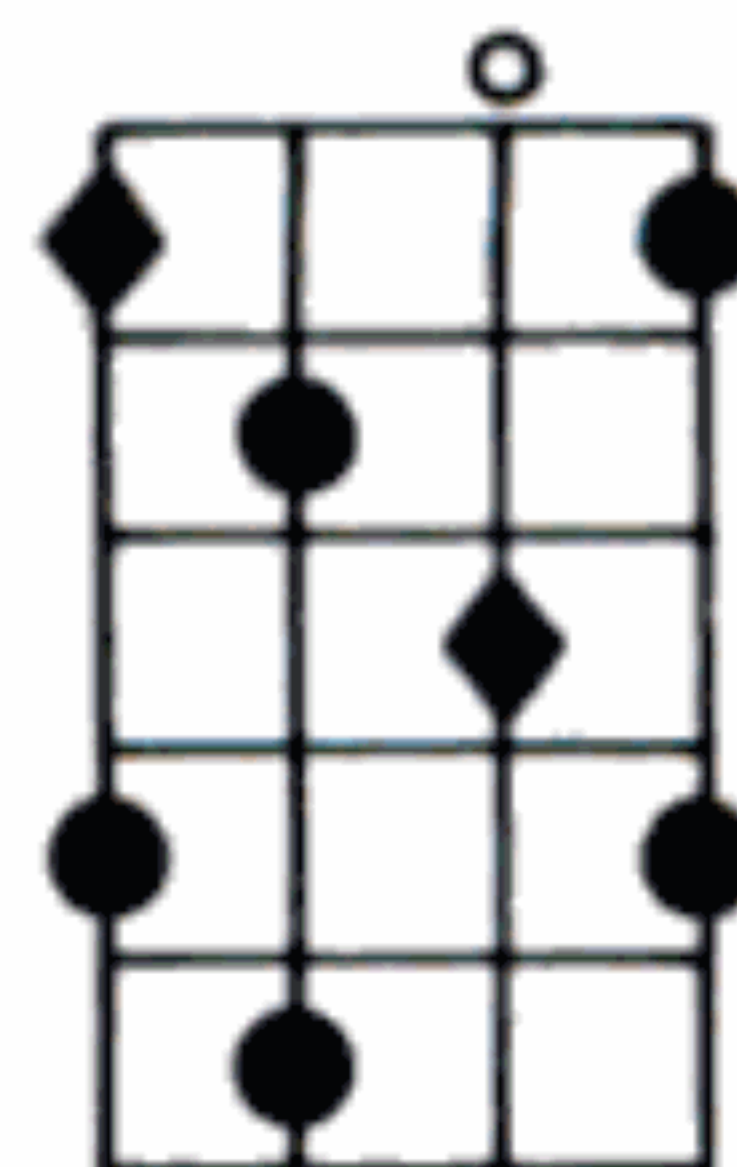
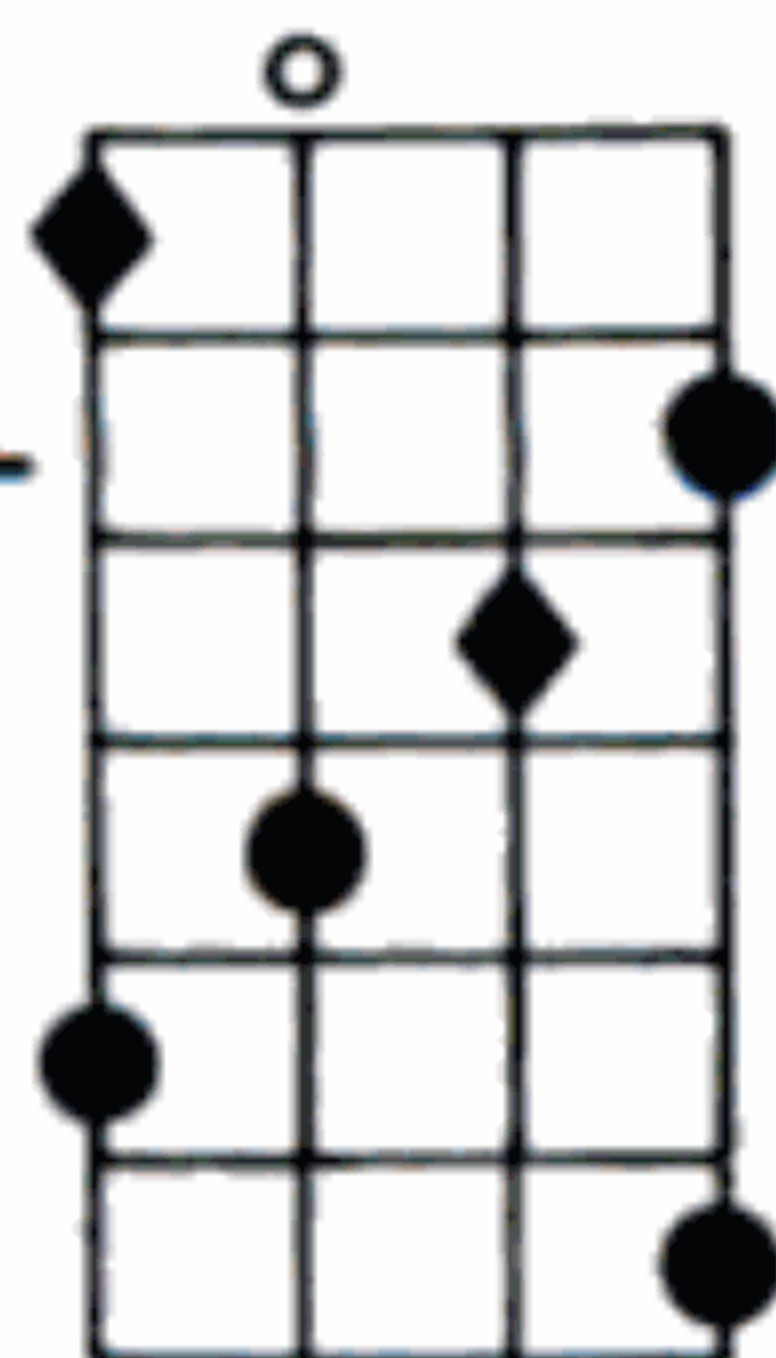
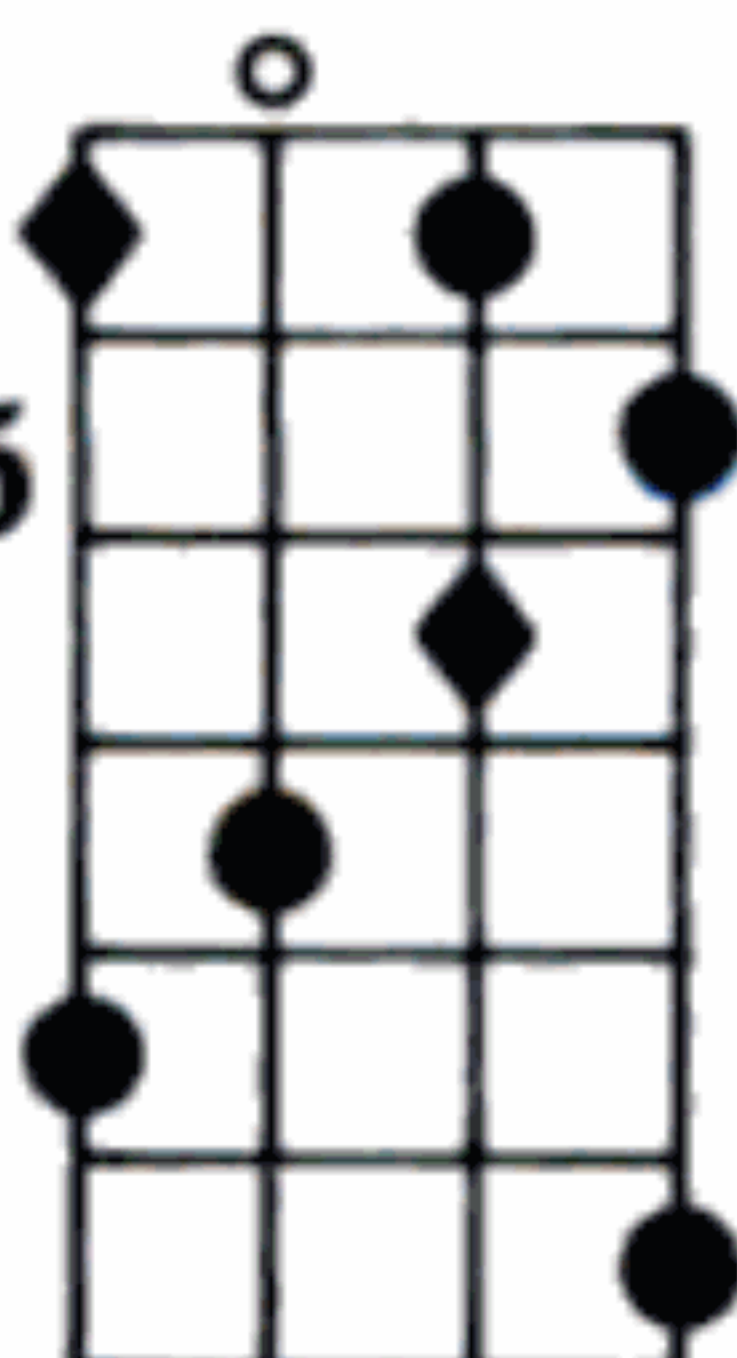
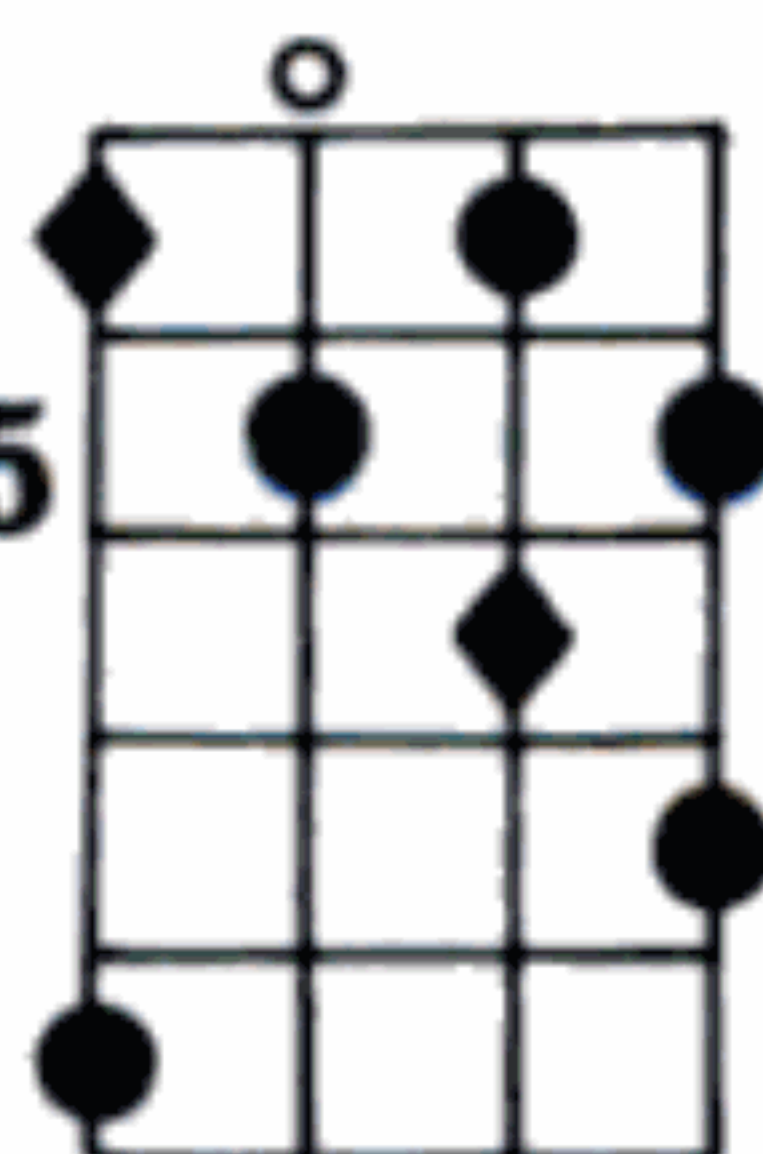
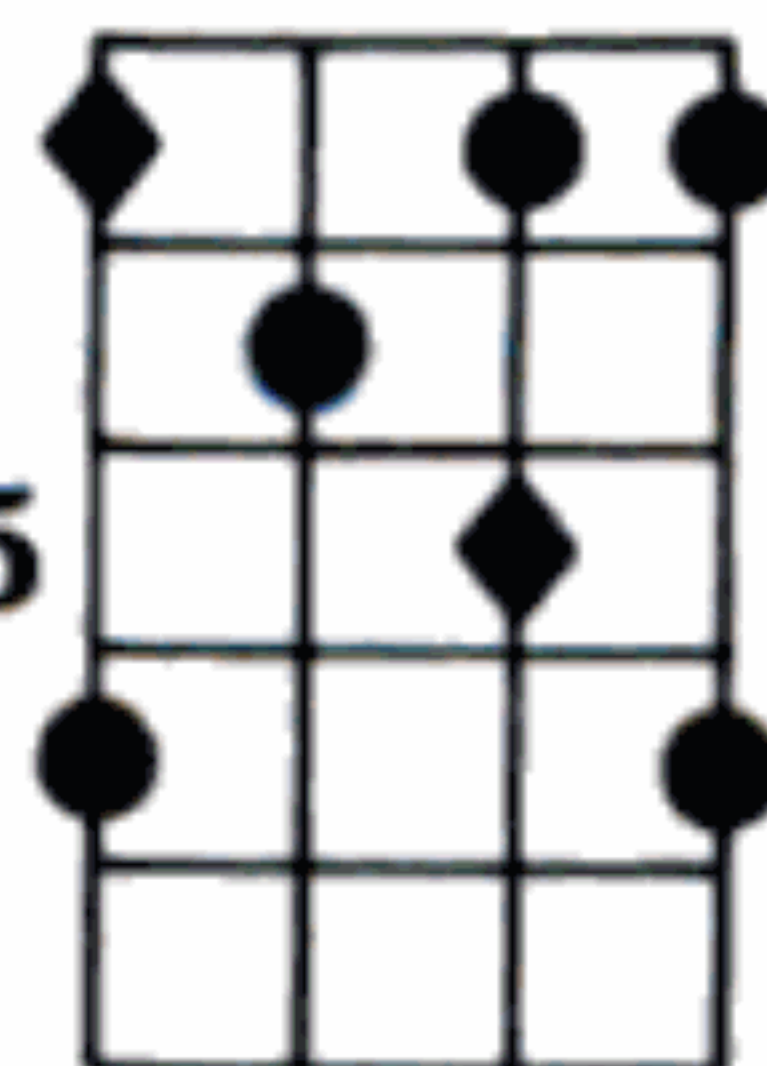
Dm₇-5

D₇sus



D[#]/E^b

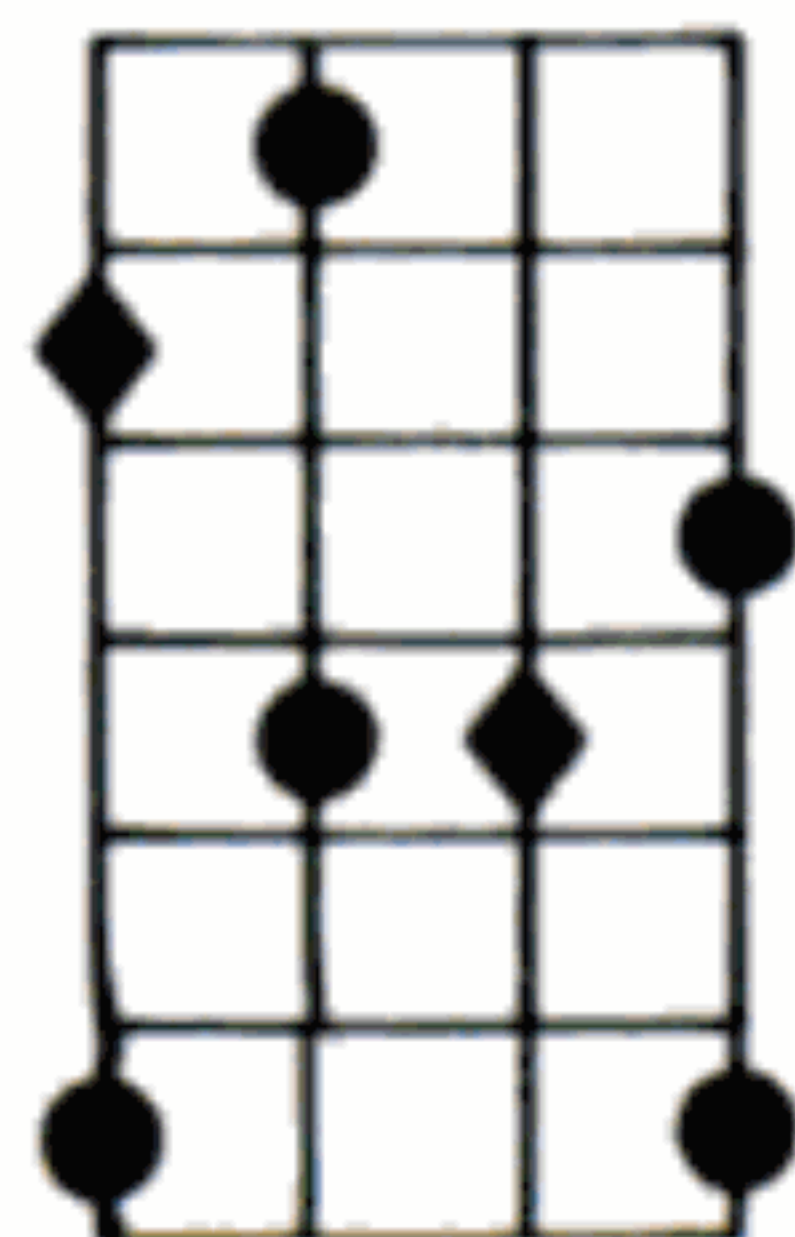


**Fm****F₇****Fm₇****F₆****Fm₆****Fma₇****F°****F+****F₇+5****F₇-5****Fm₇-5****F₇sus**

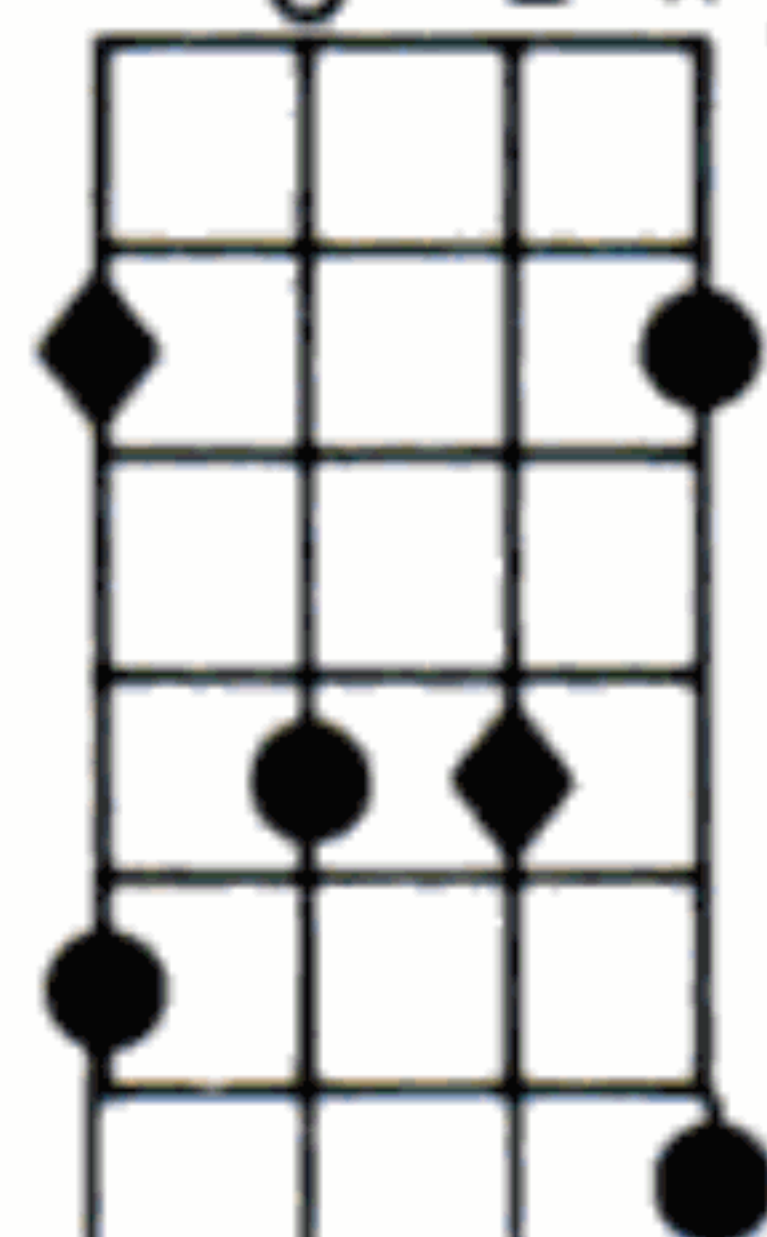
F[♯]/G[♭]

15

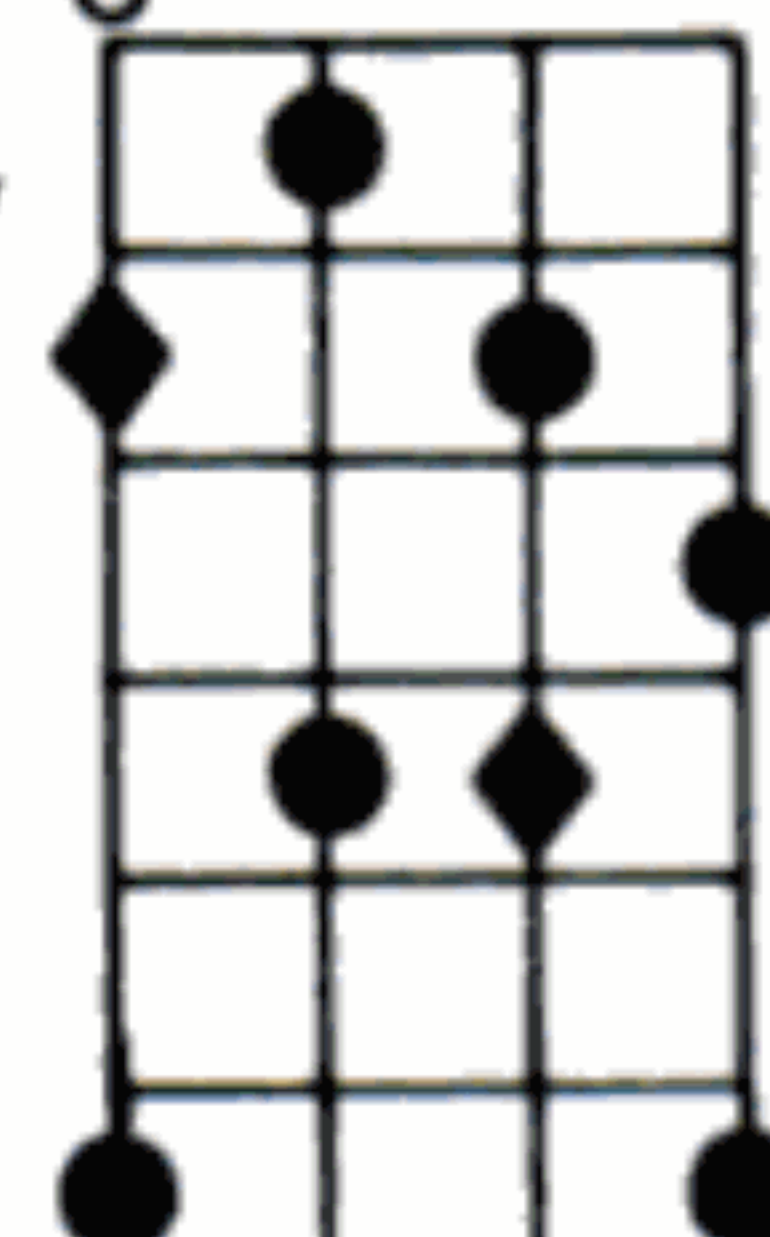
G[♭]



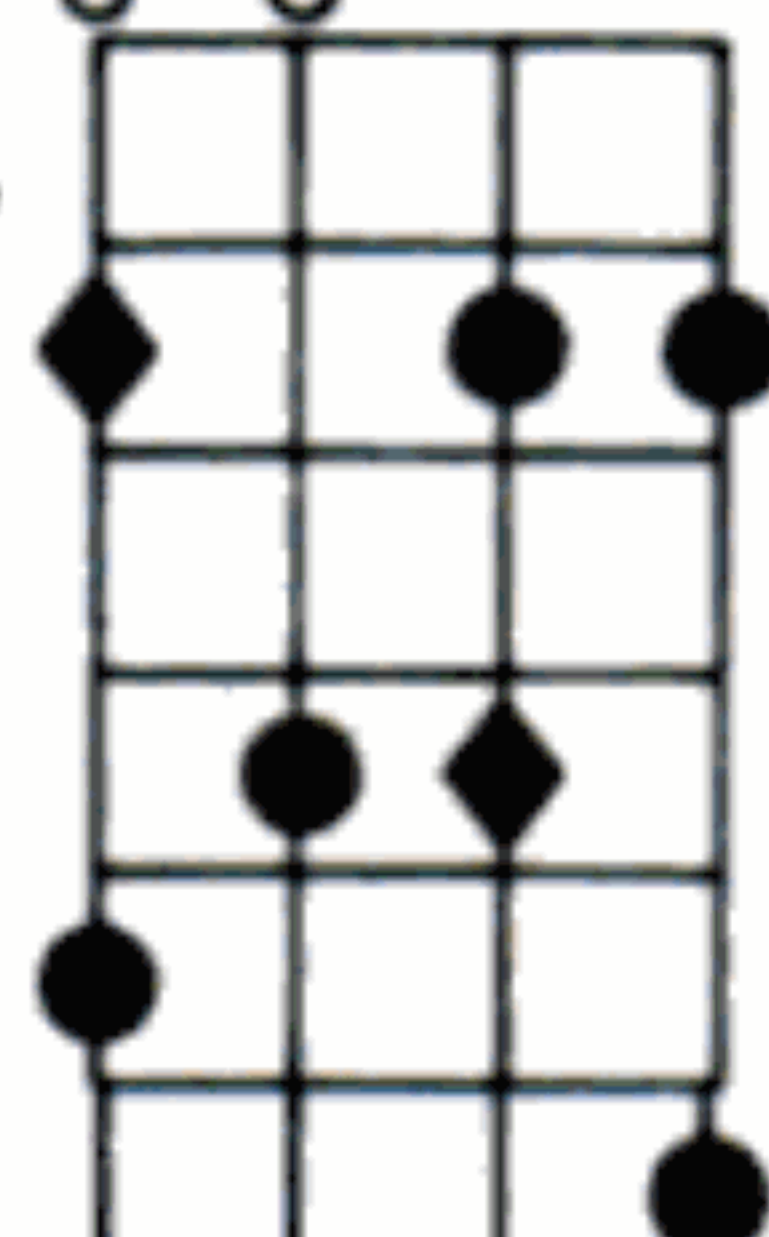
G[♭]m



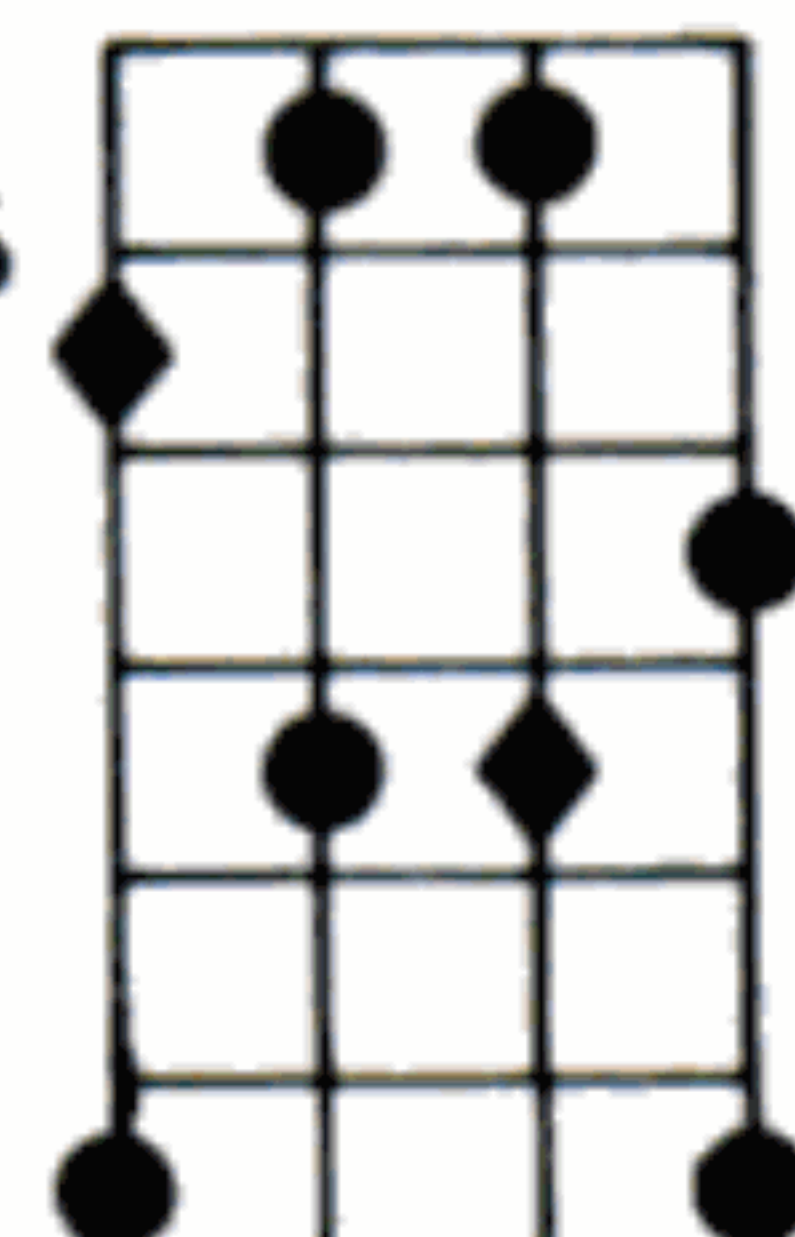
G[♭]7



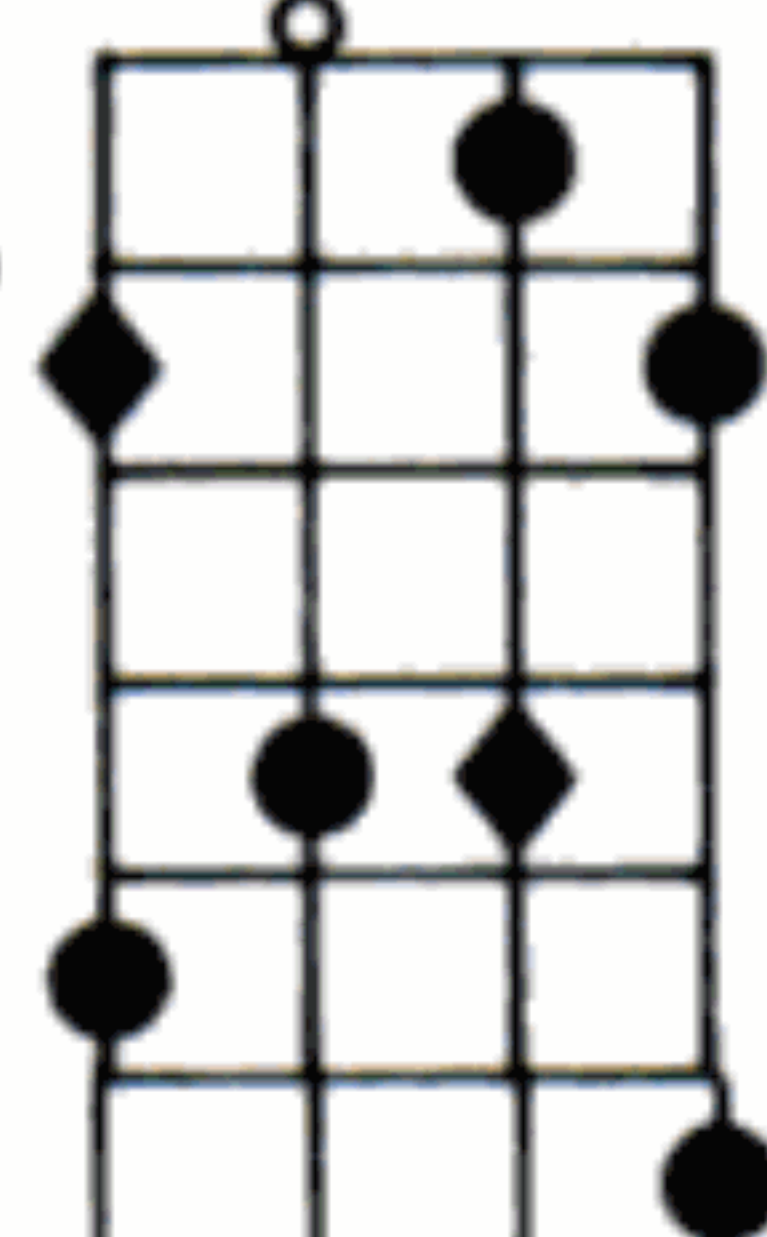
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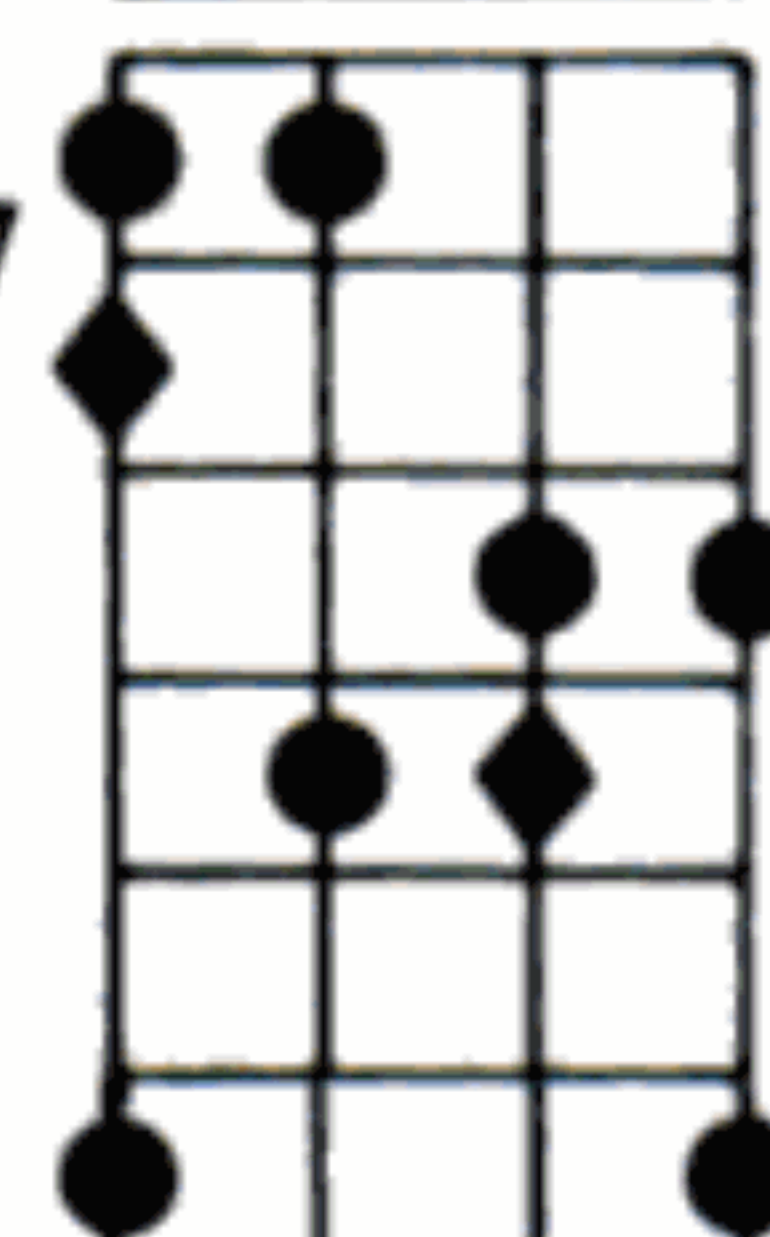
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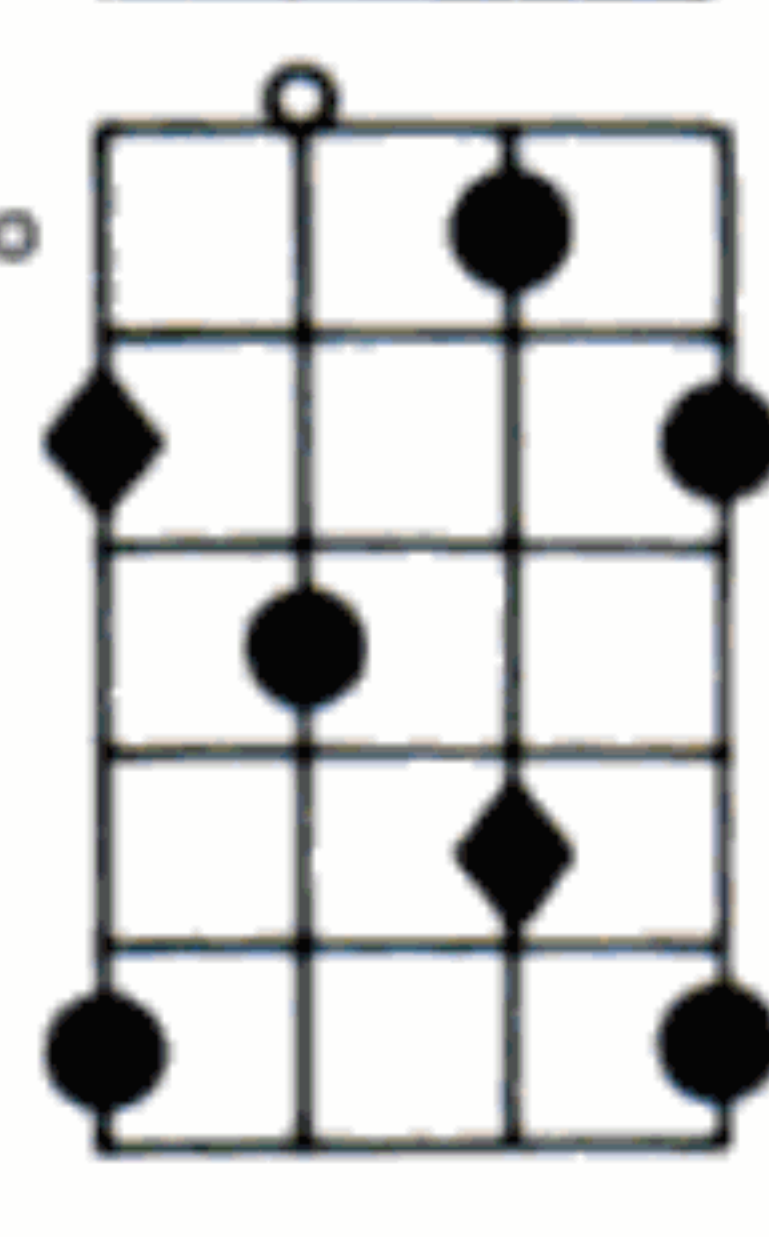
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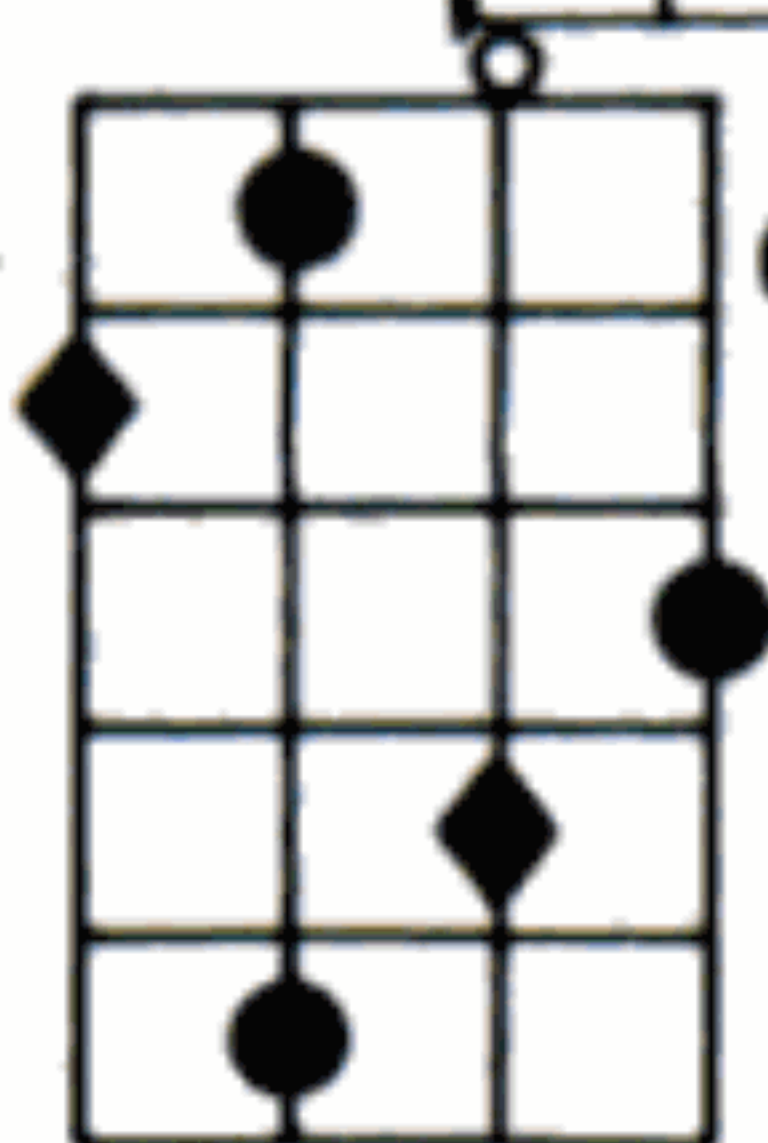
G[♭]ma7



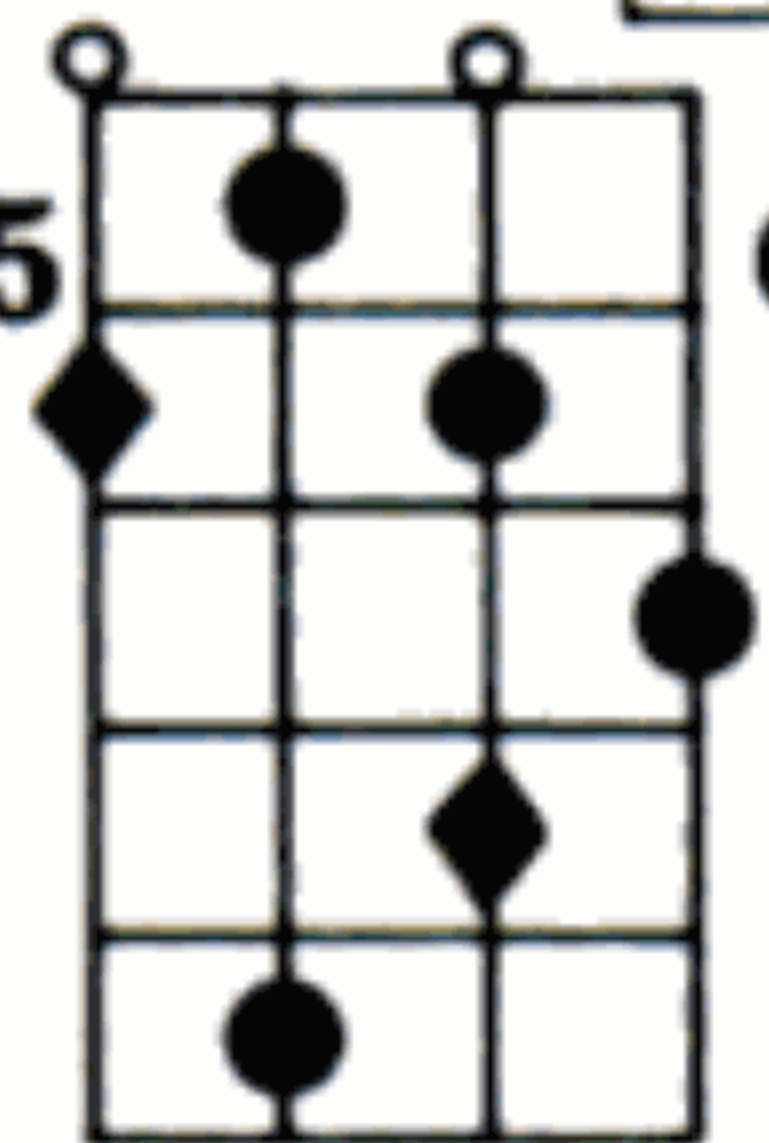
G[♭]°



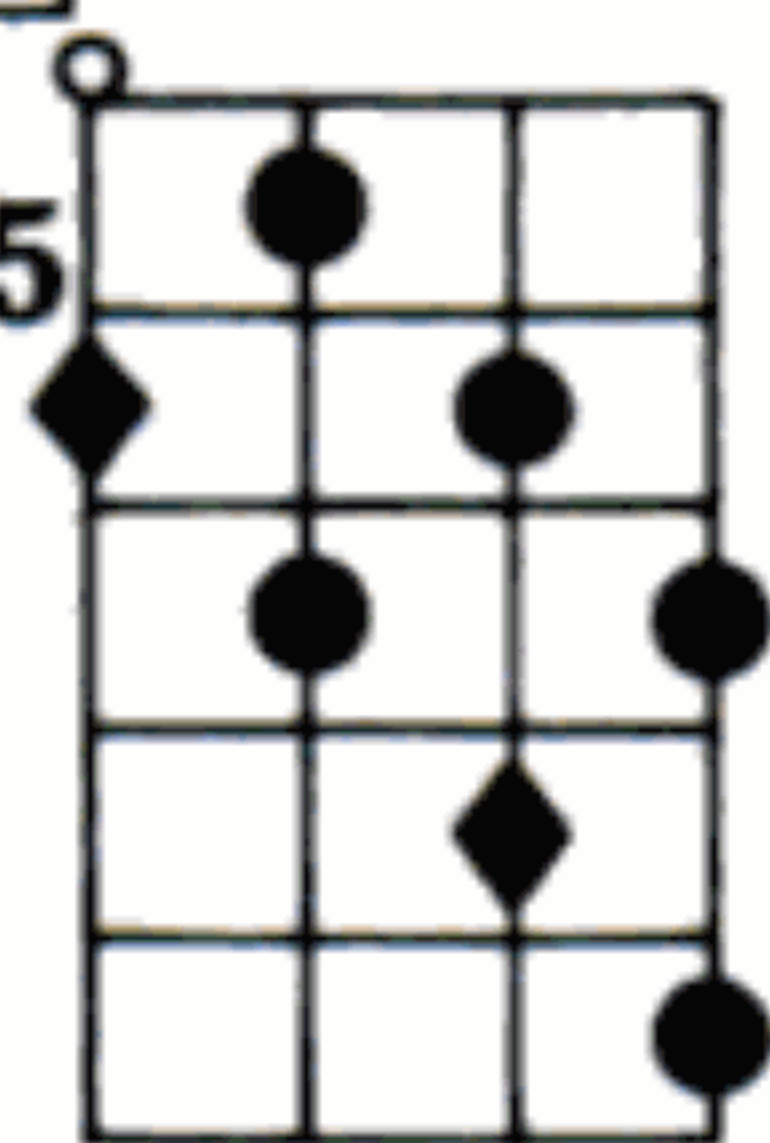
G[♭]+



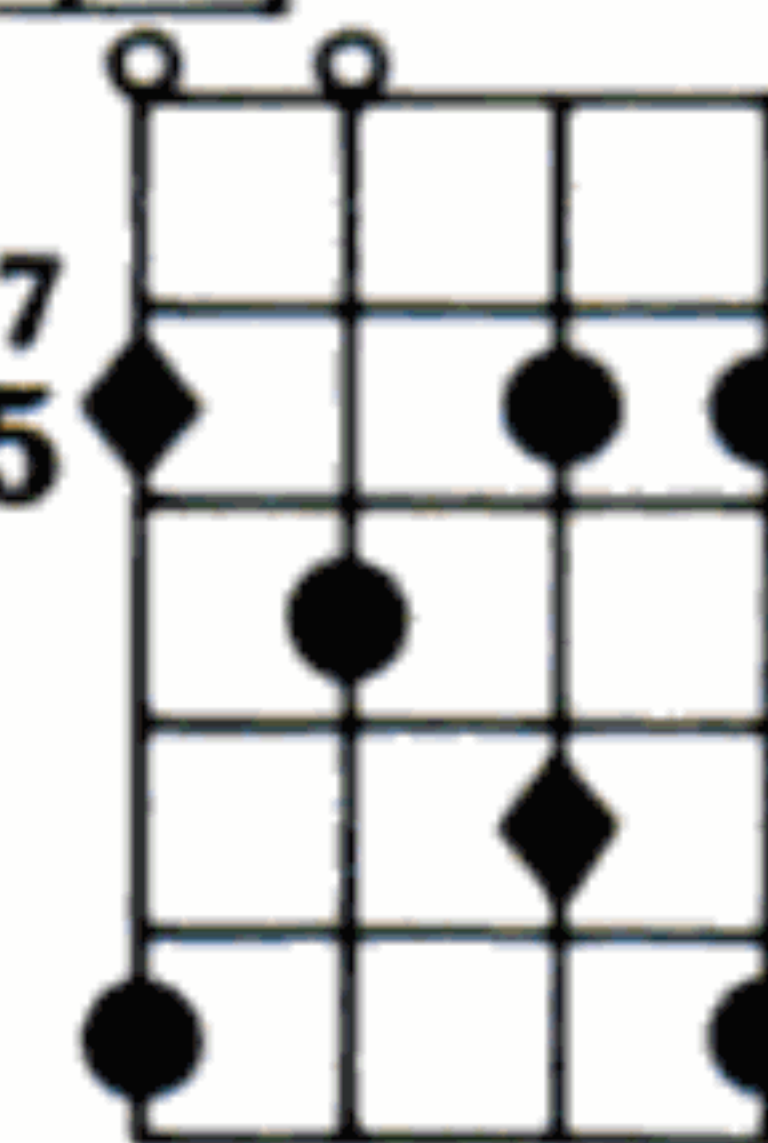
G[♭]7+5



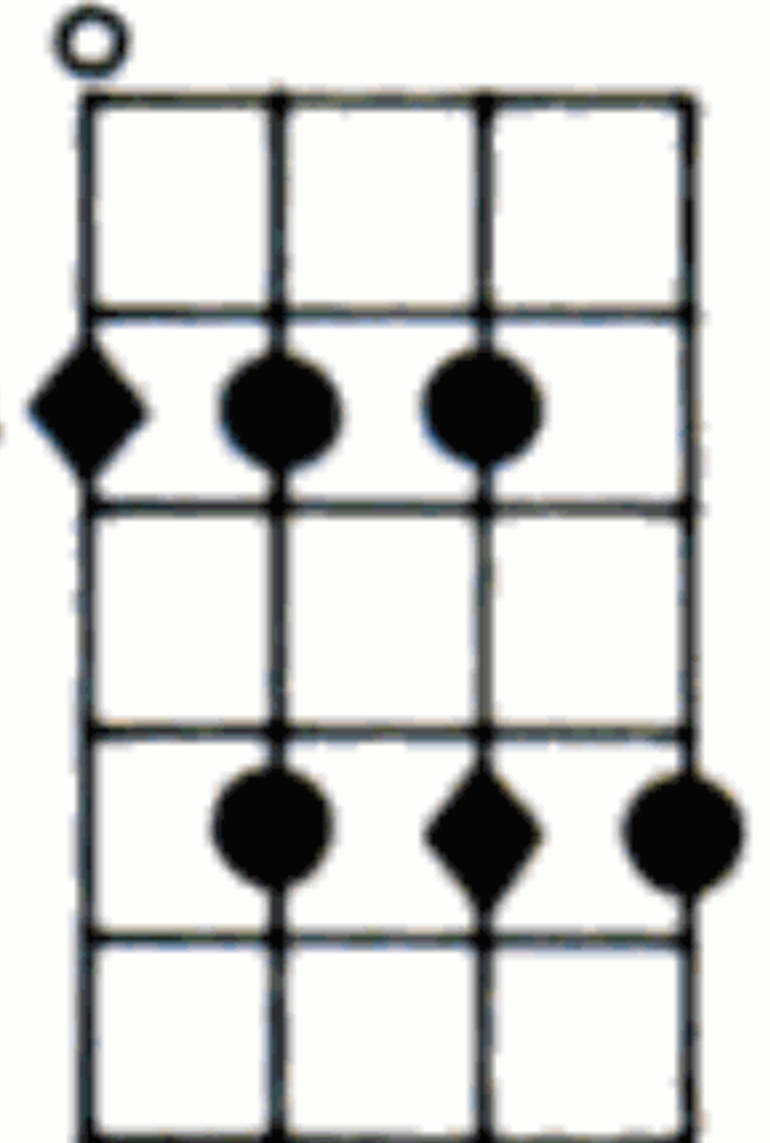
G[♭]7-5

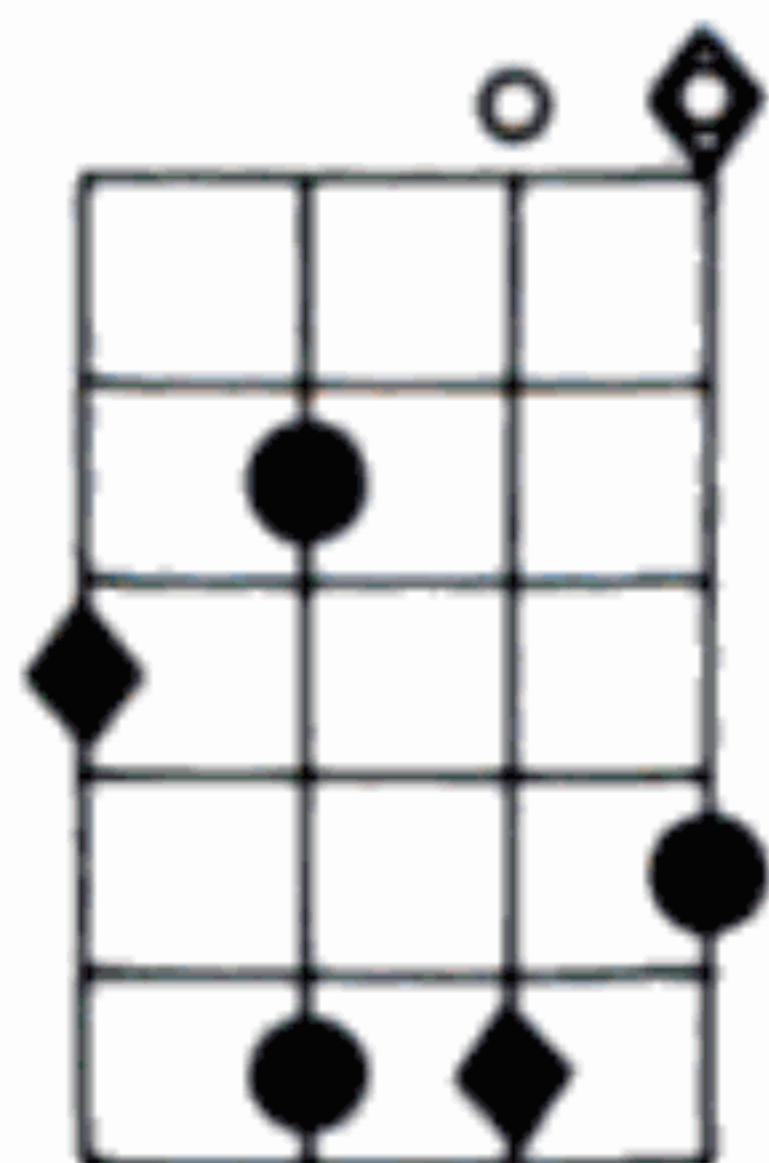
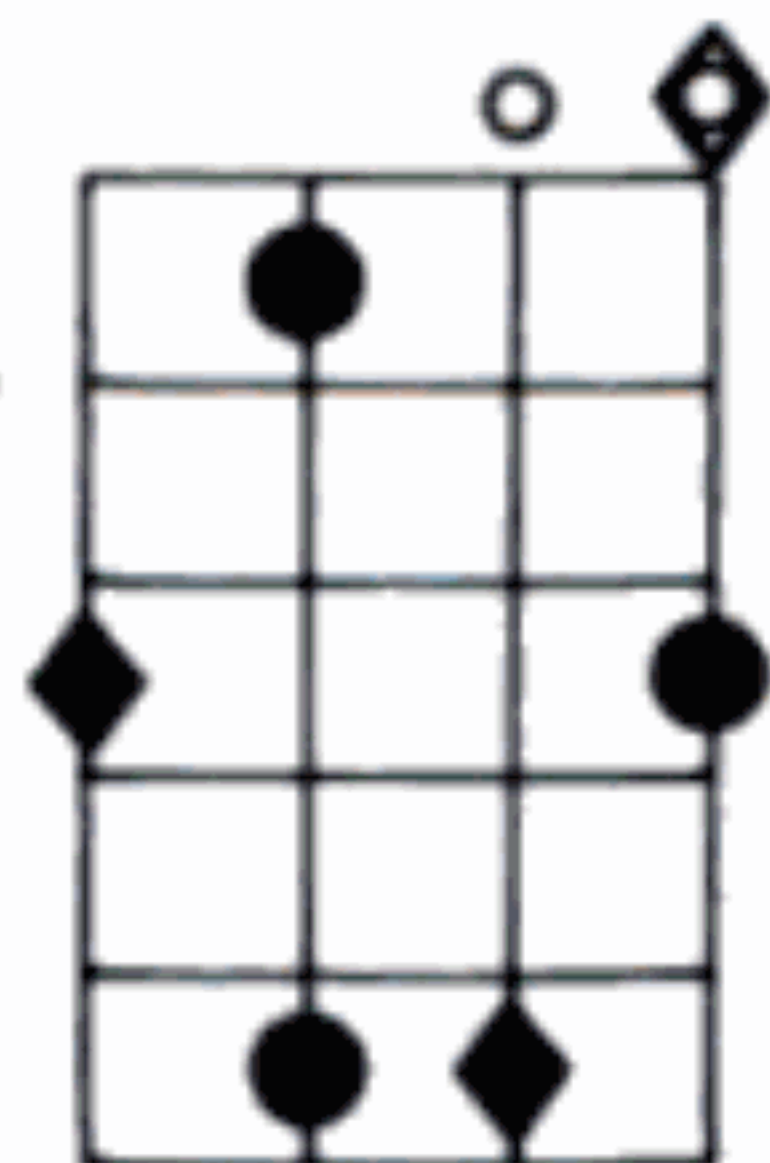
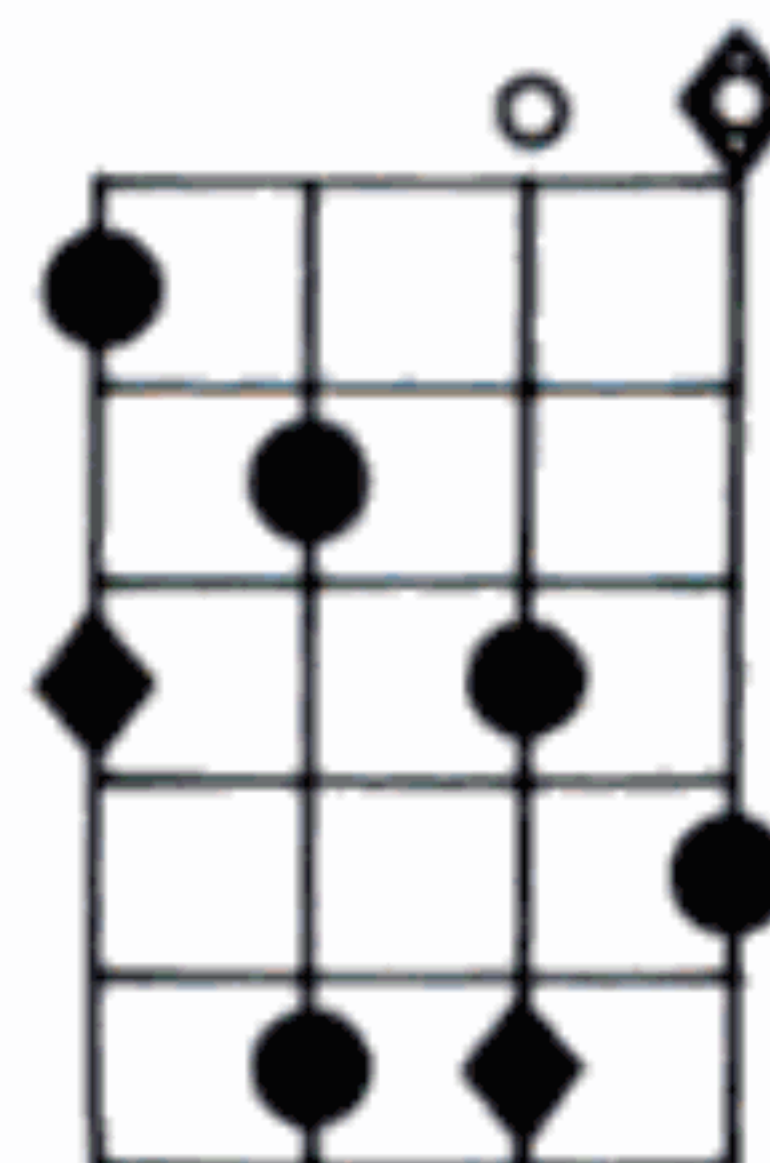
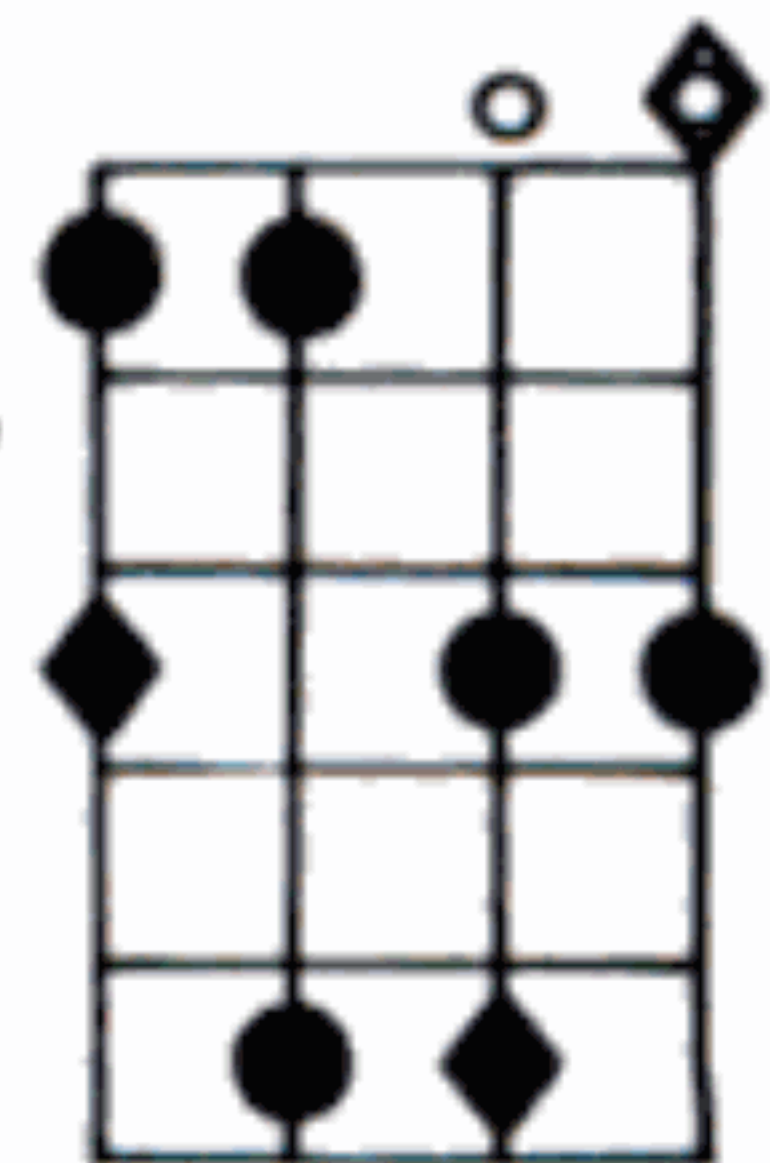
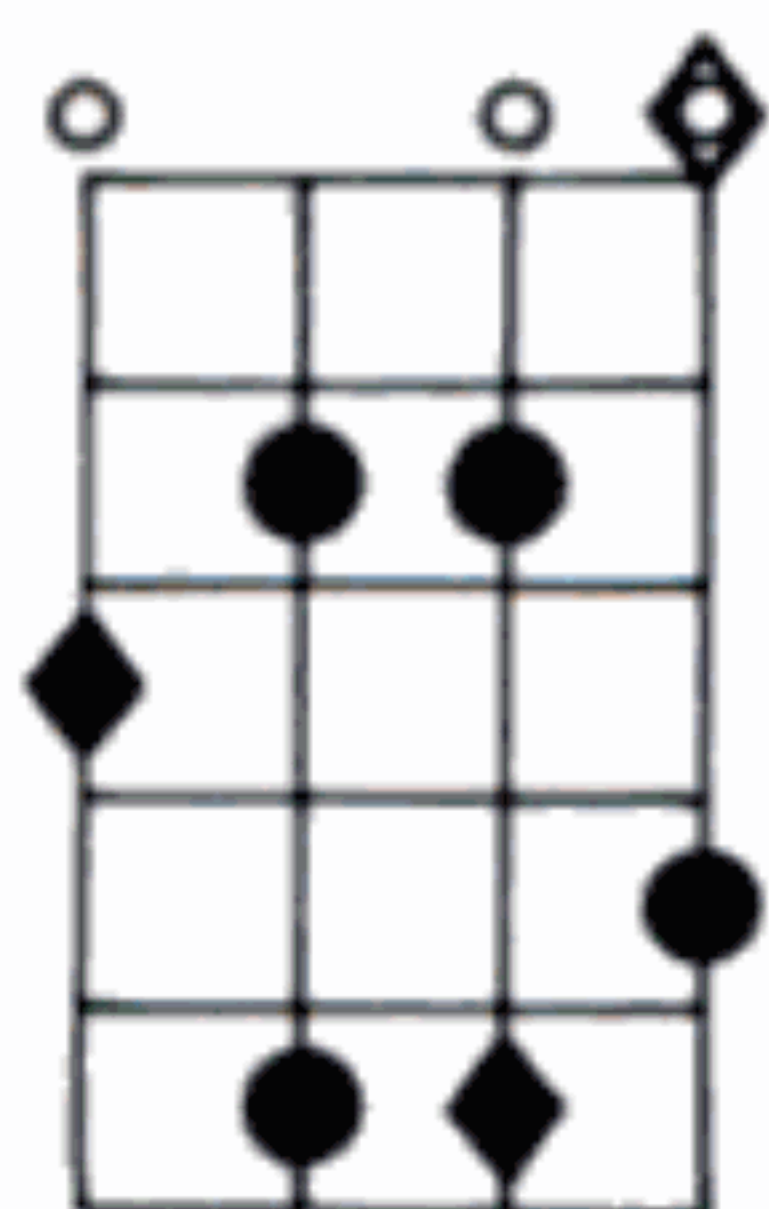
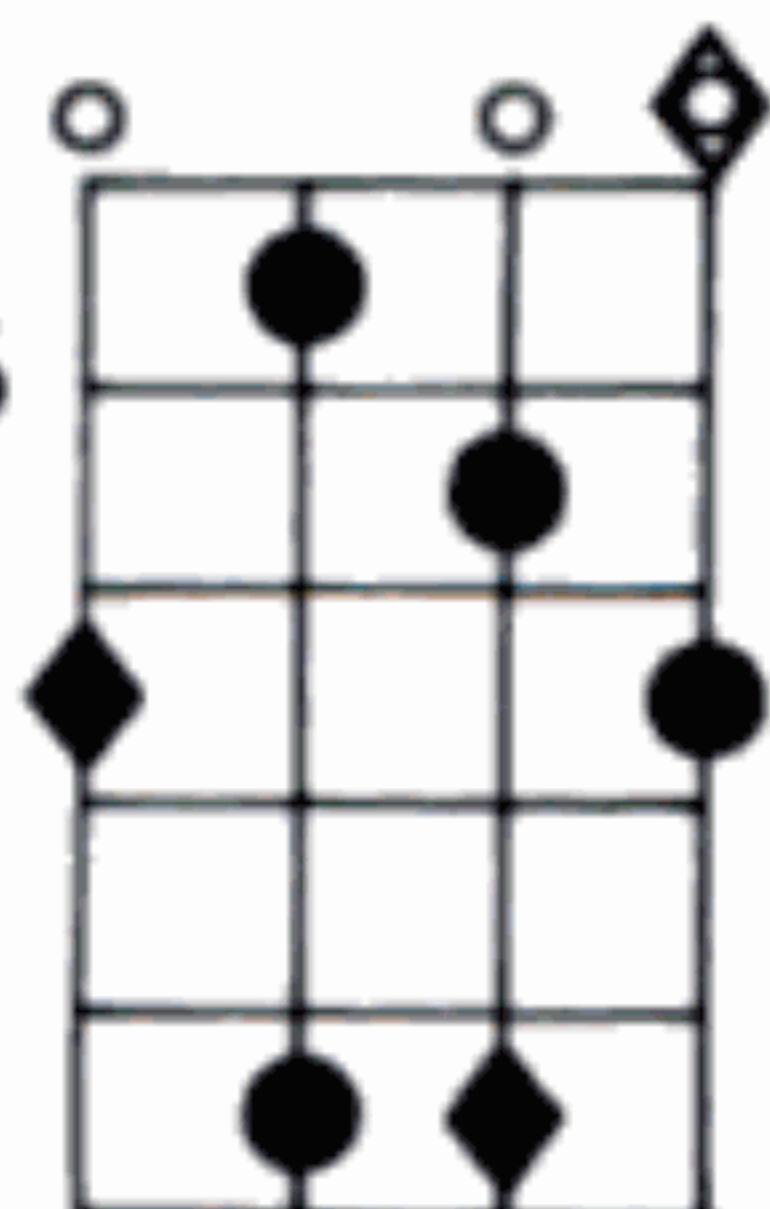
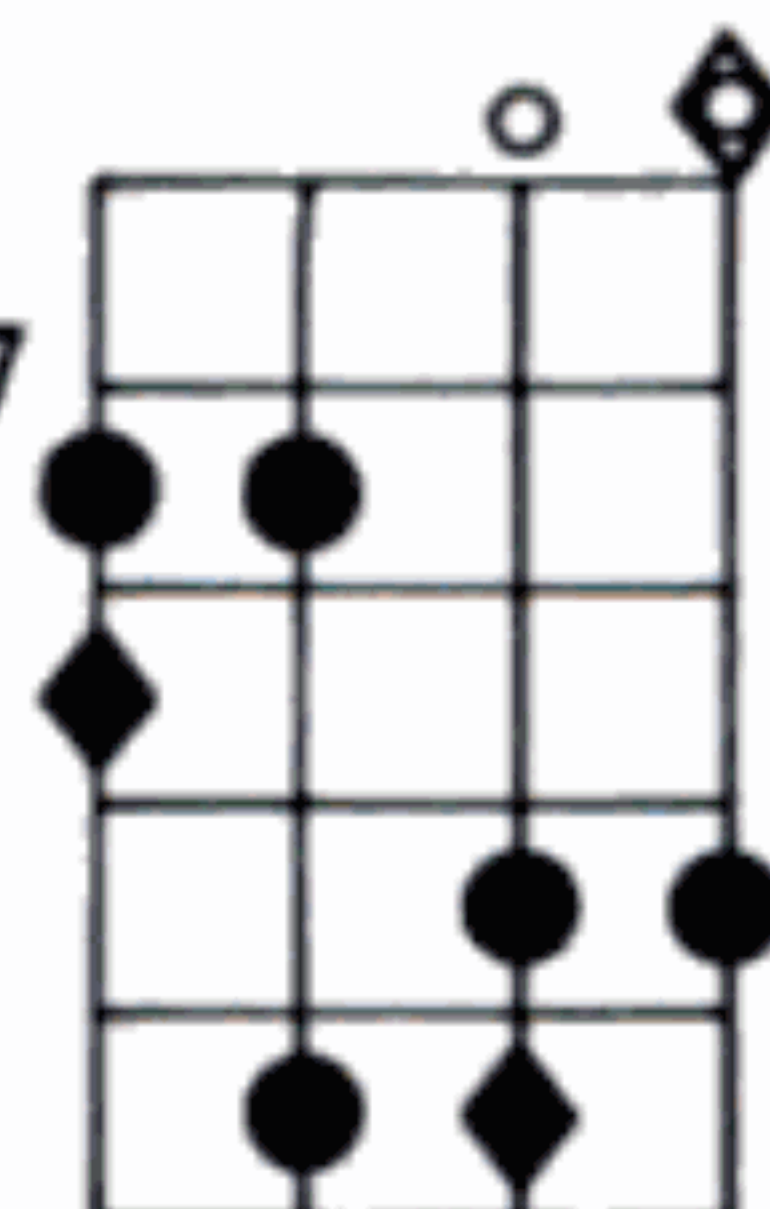
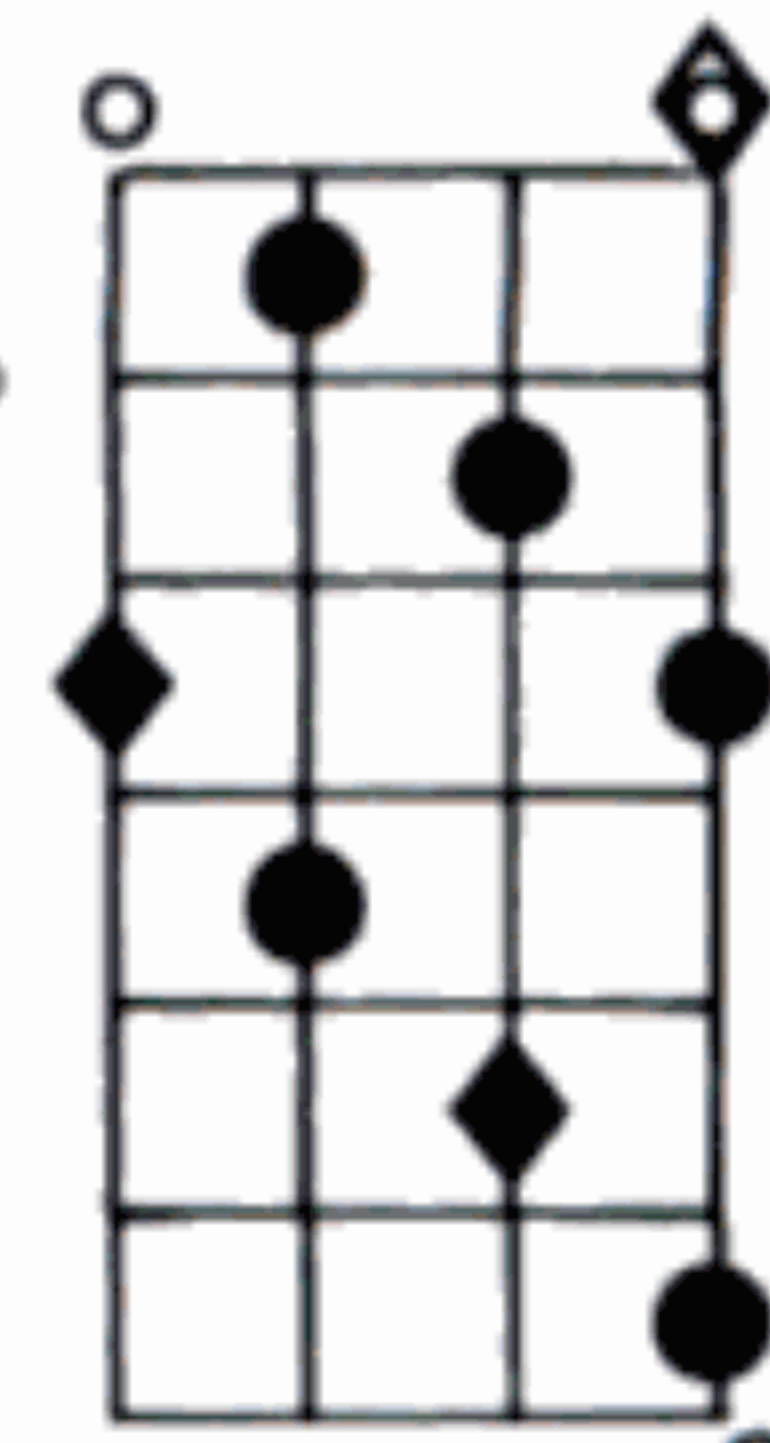
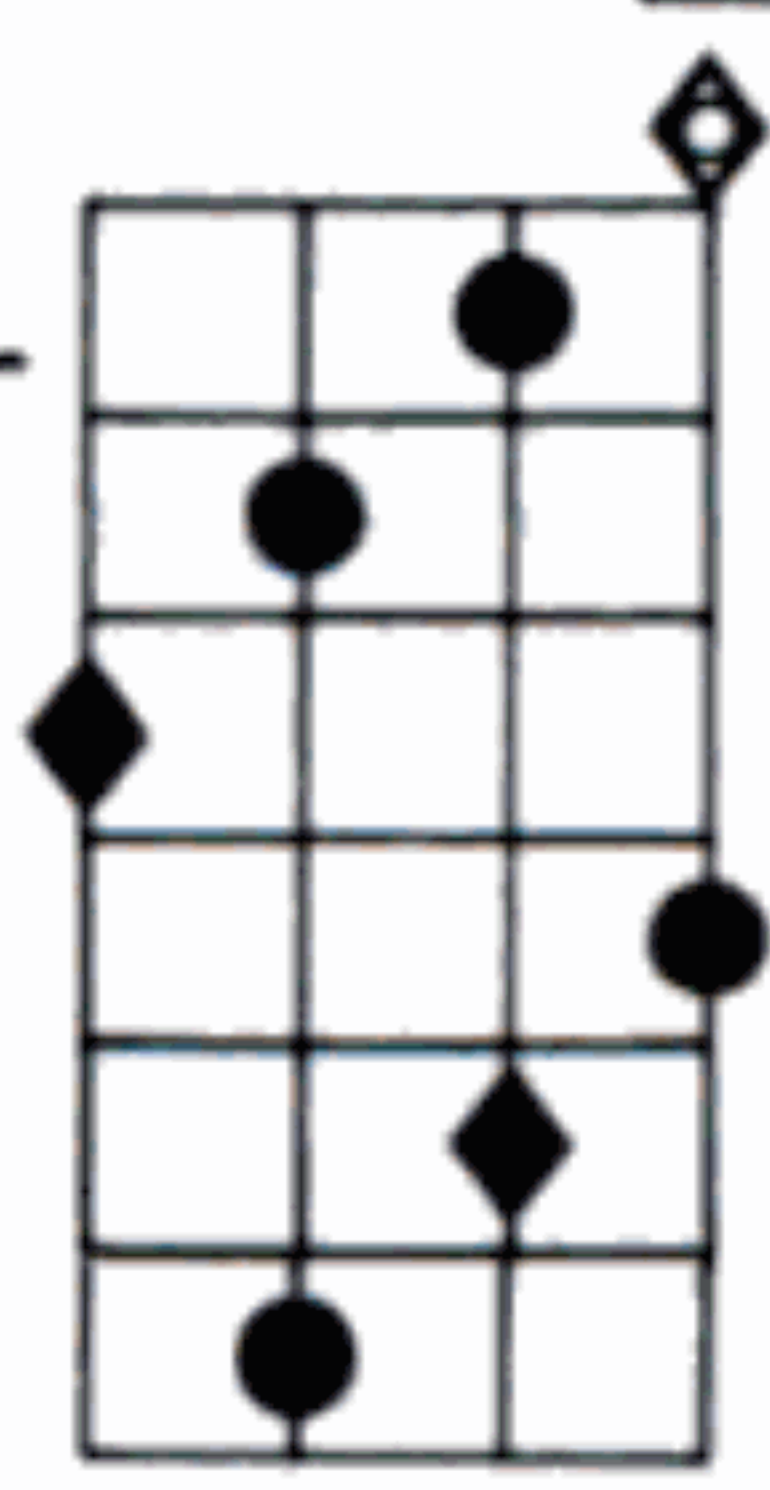
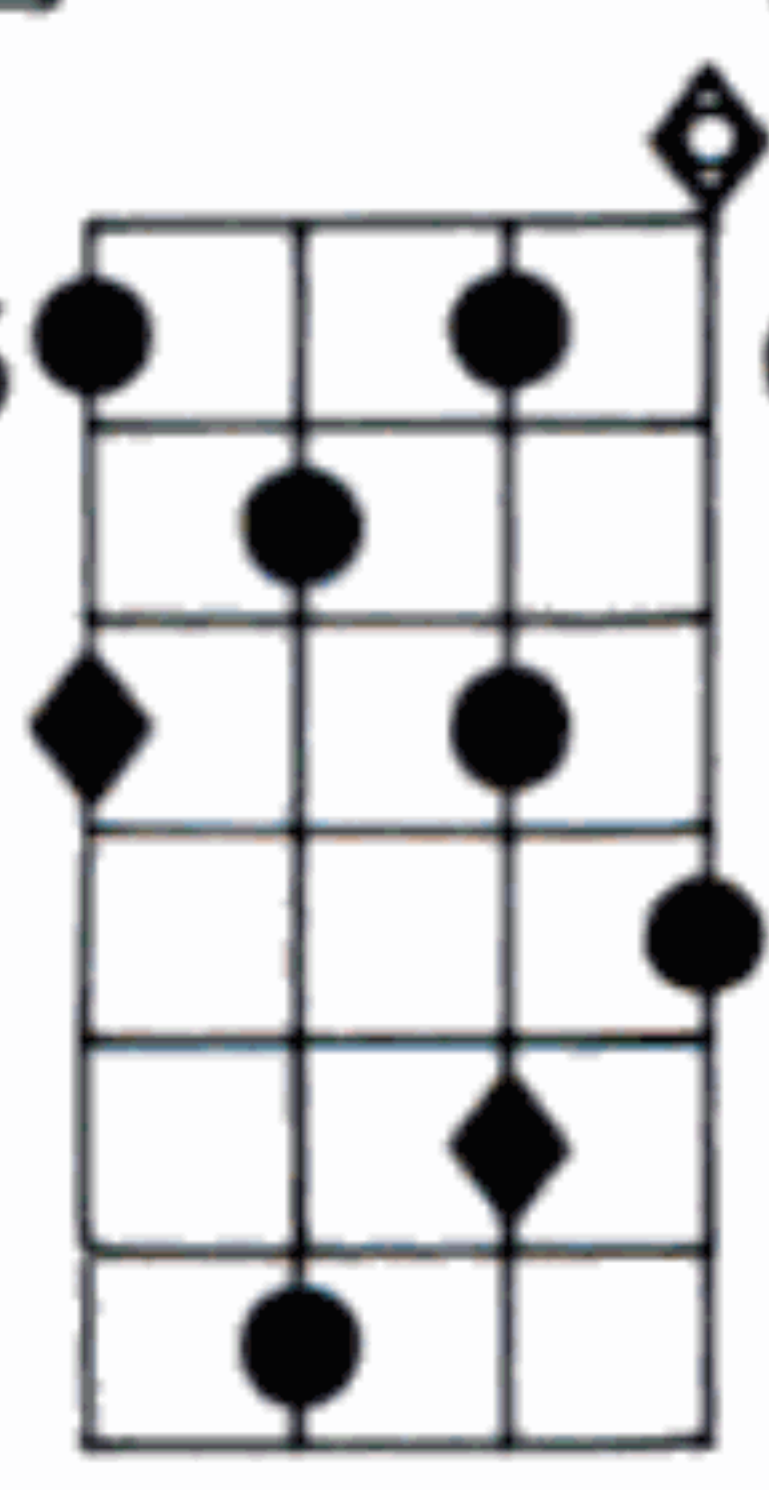
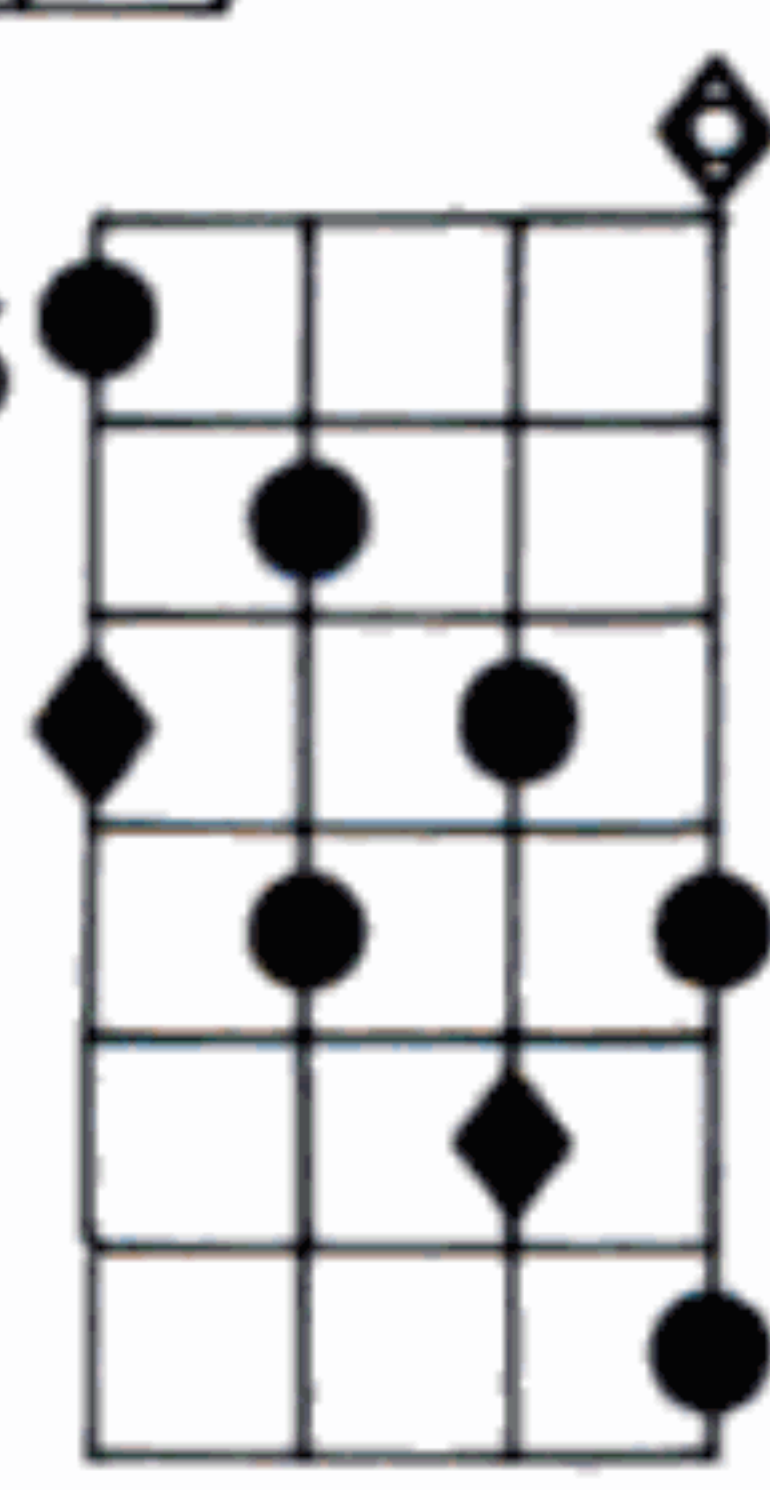
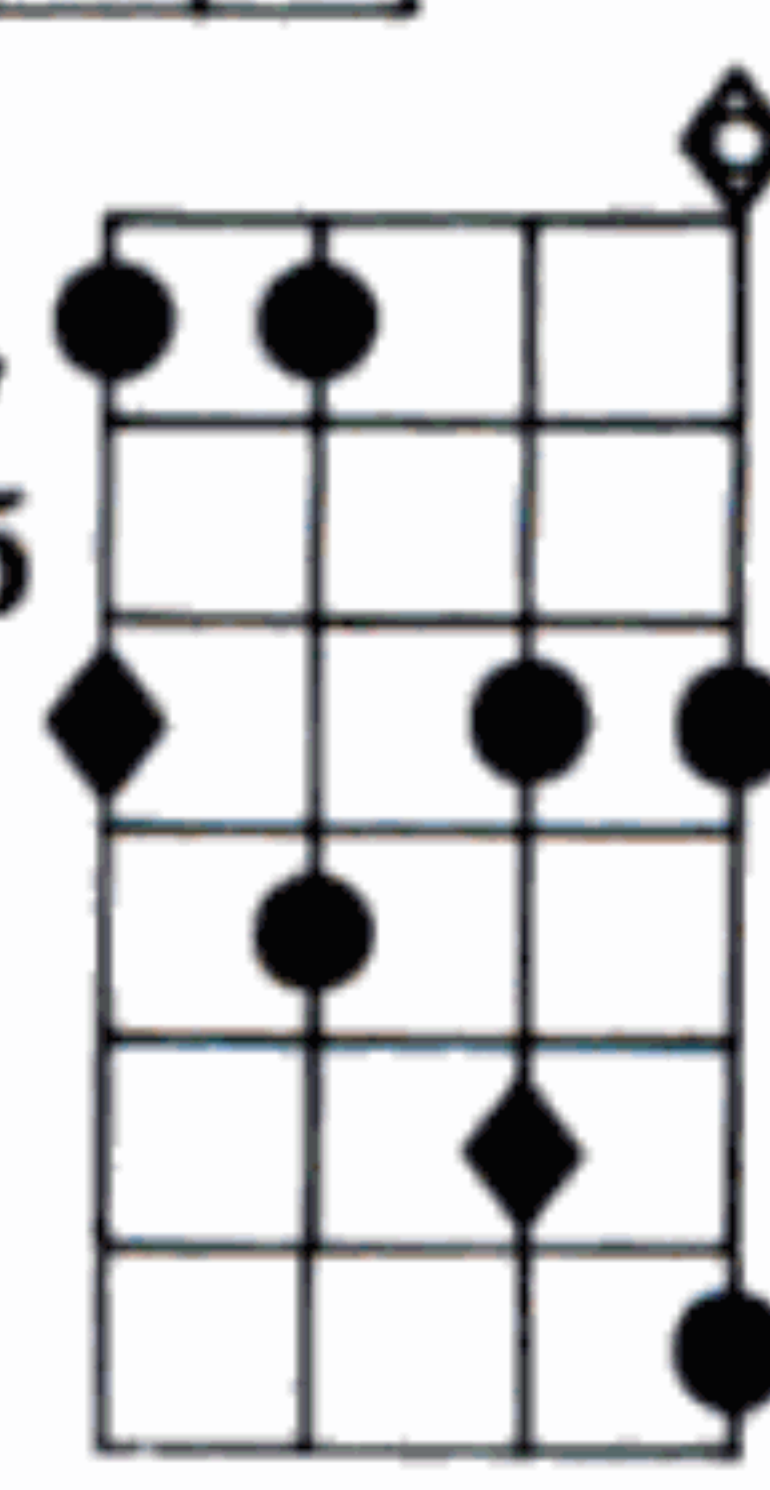
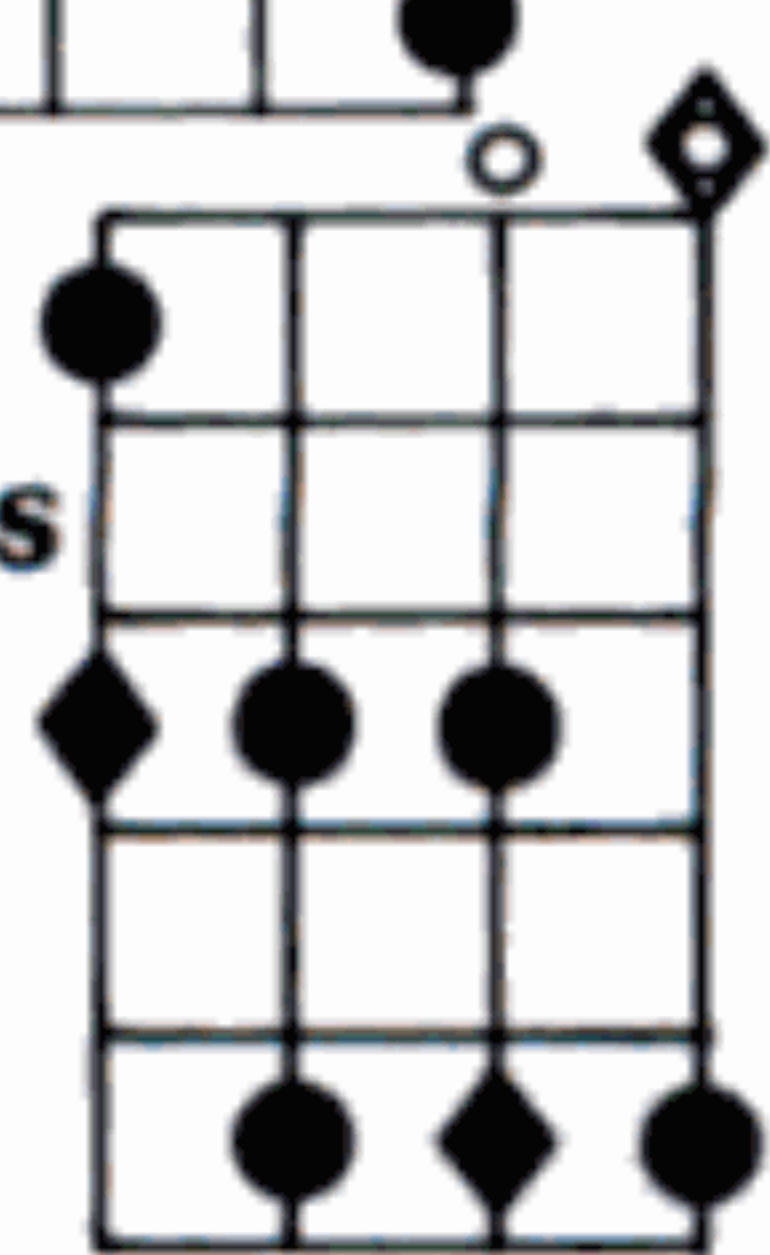


G[♭]m7-5



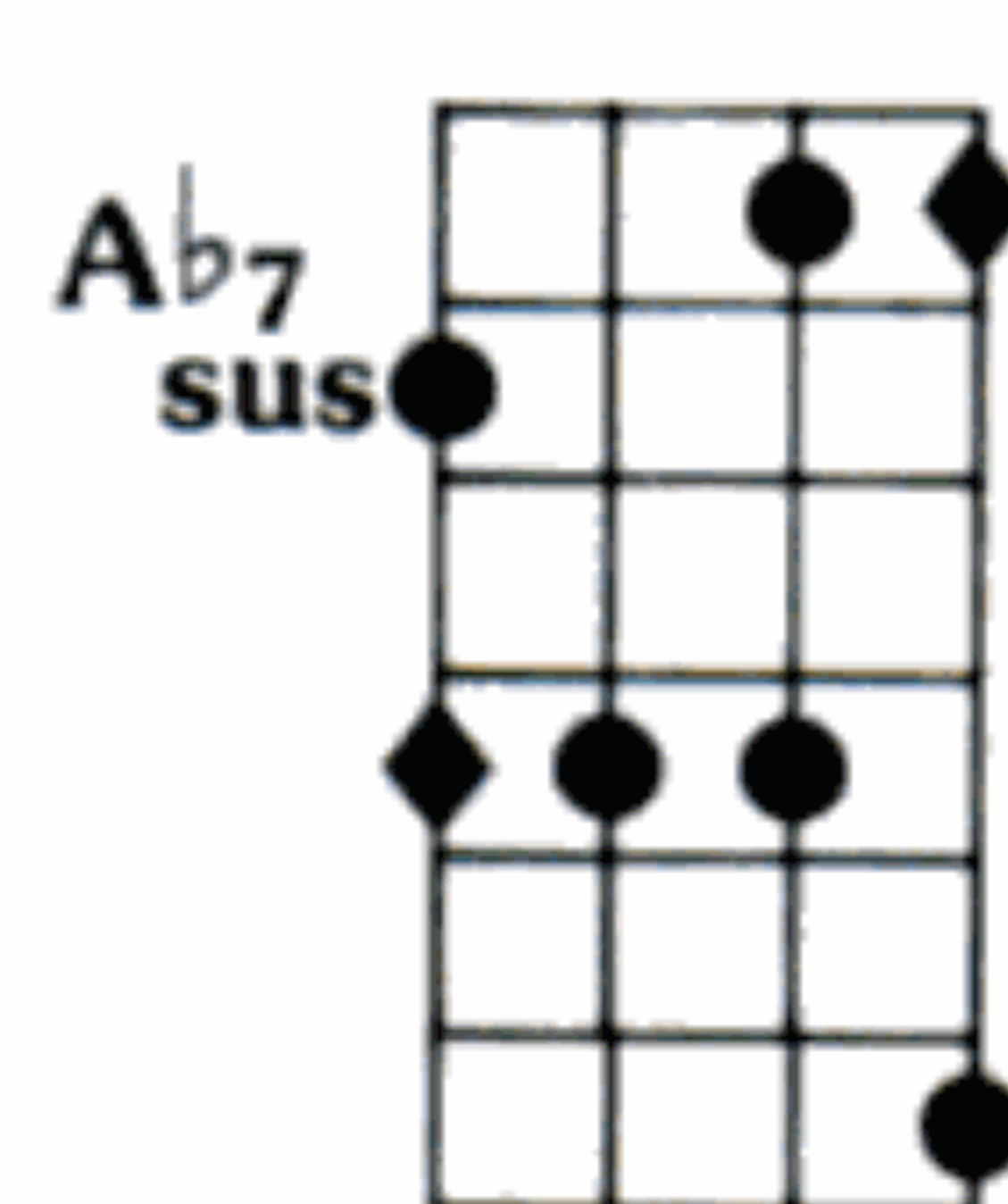
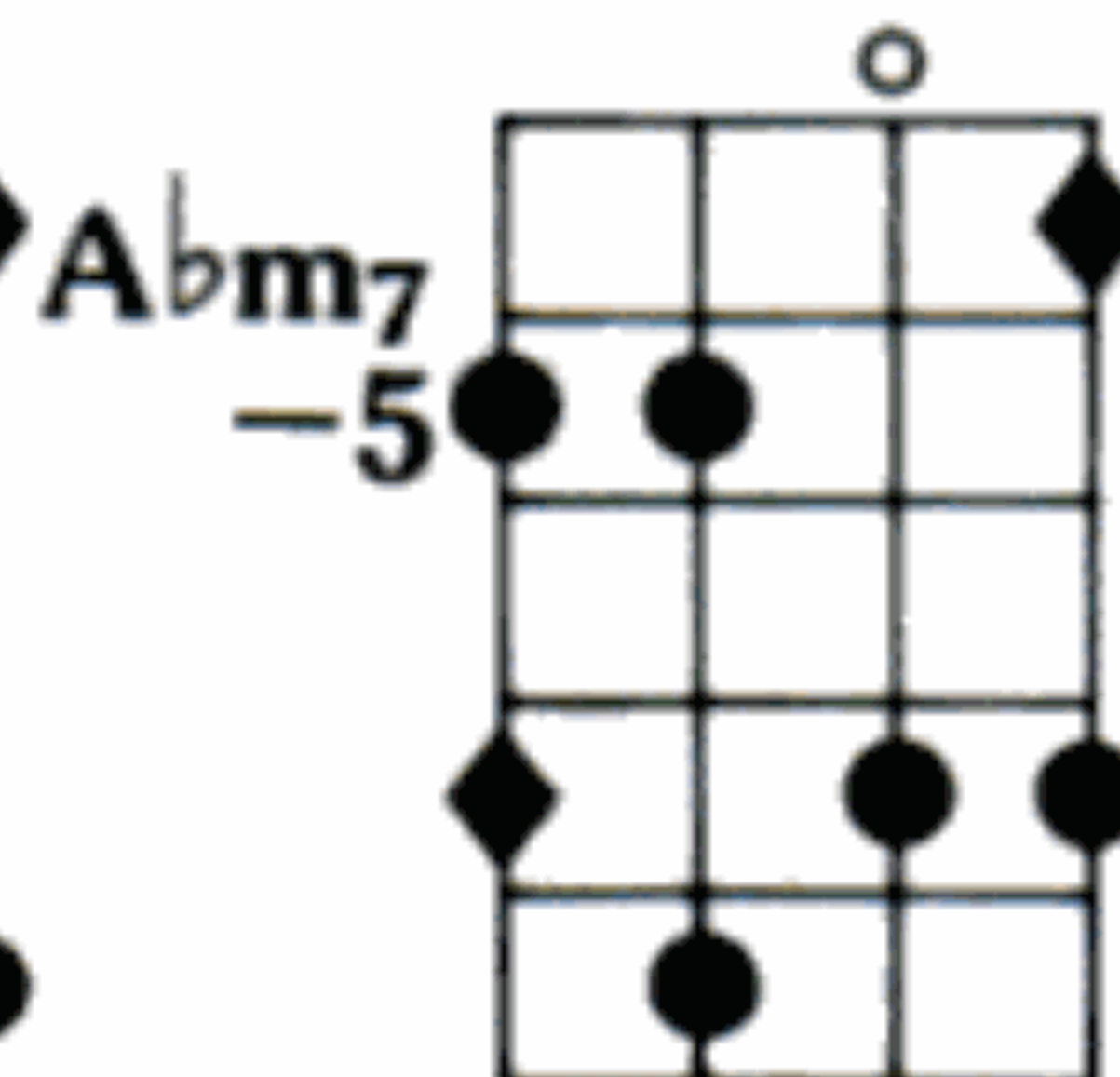
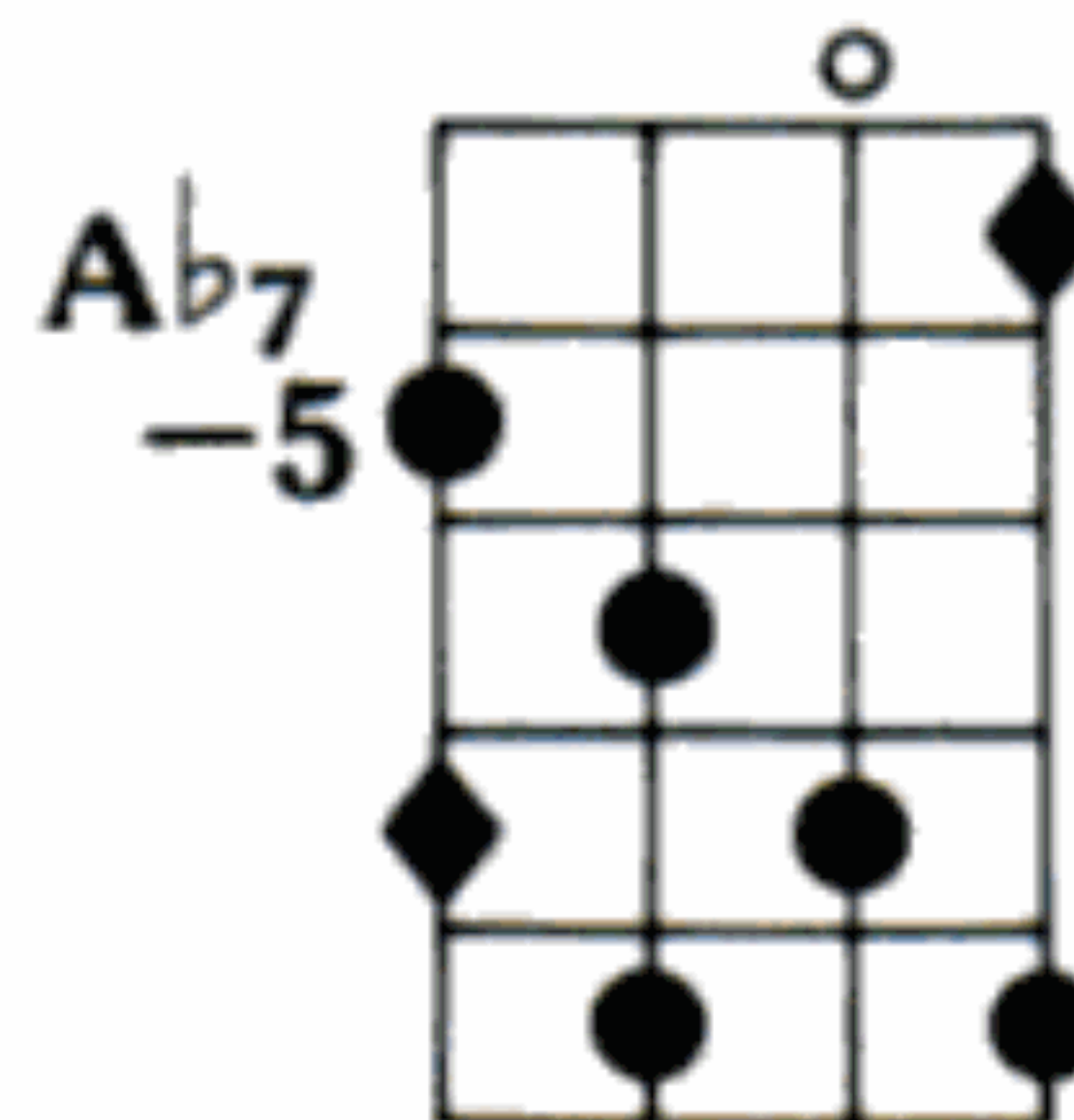
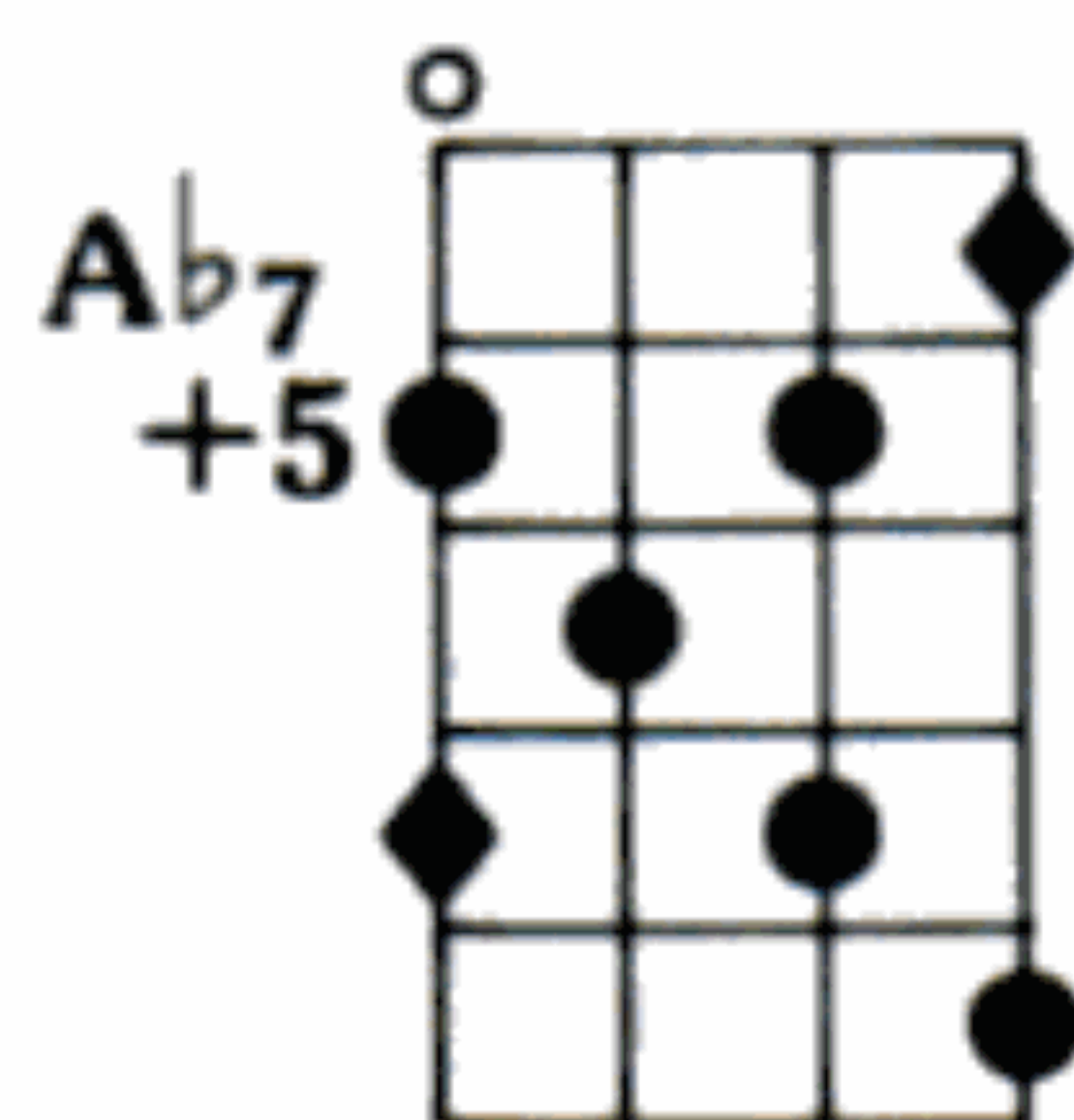
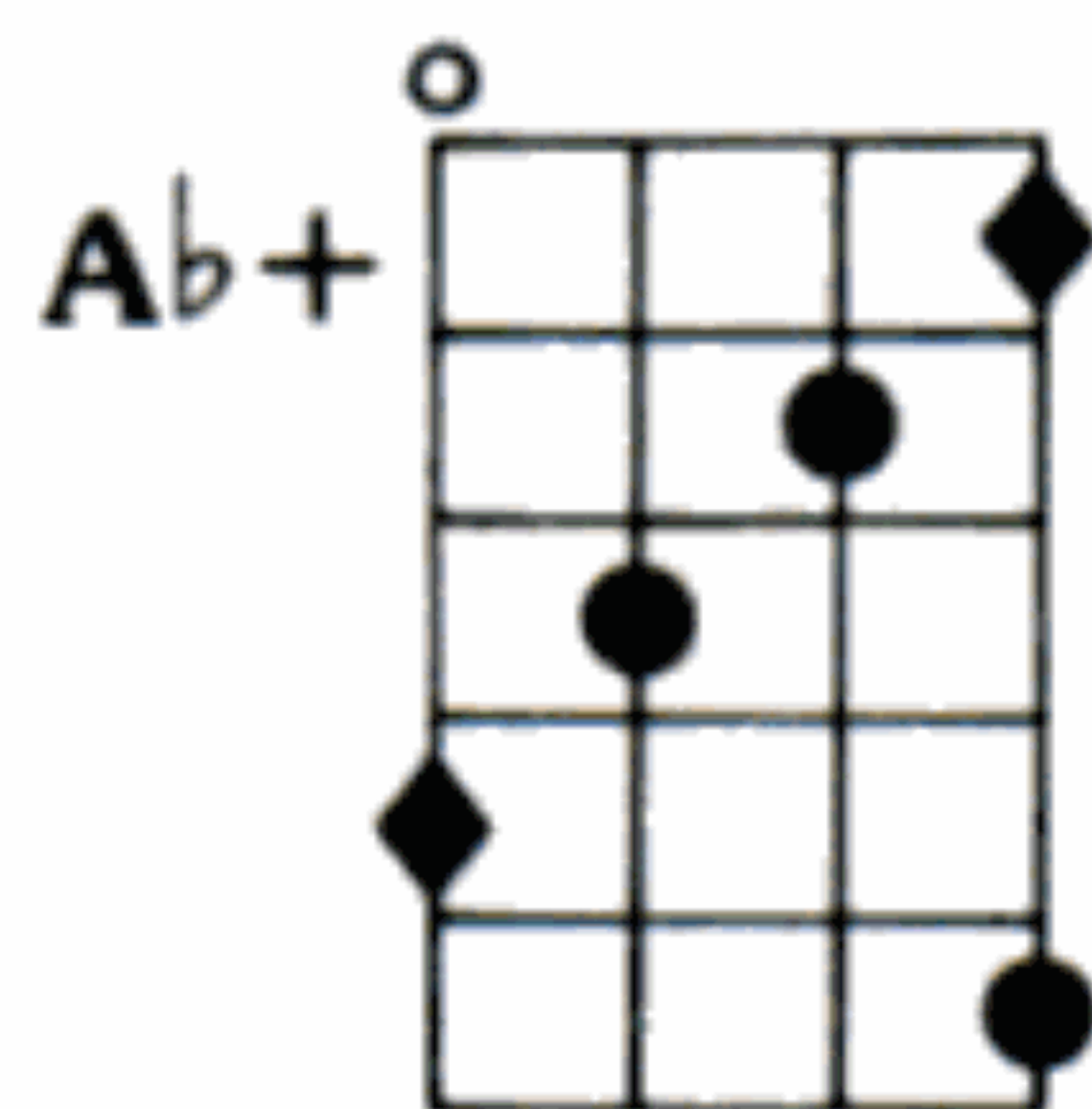
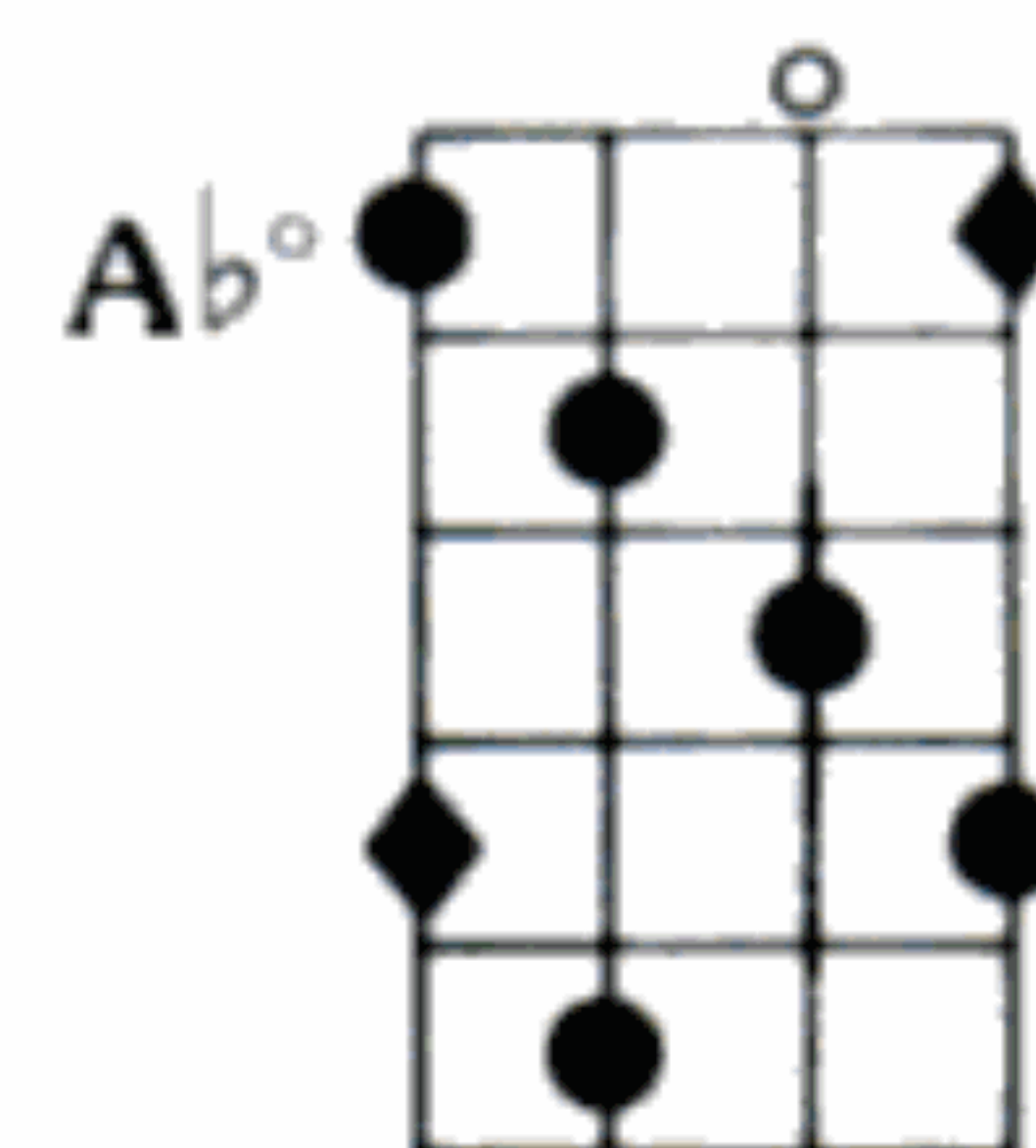
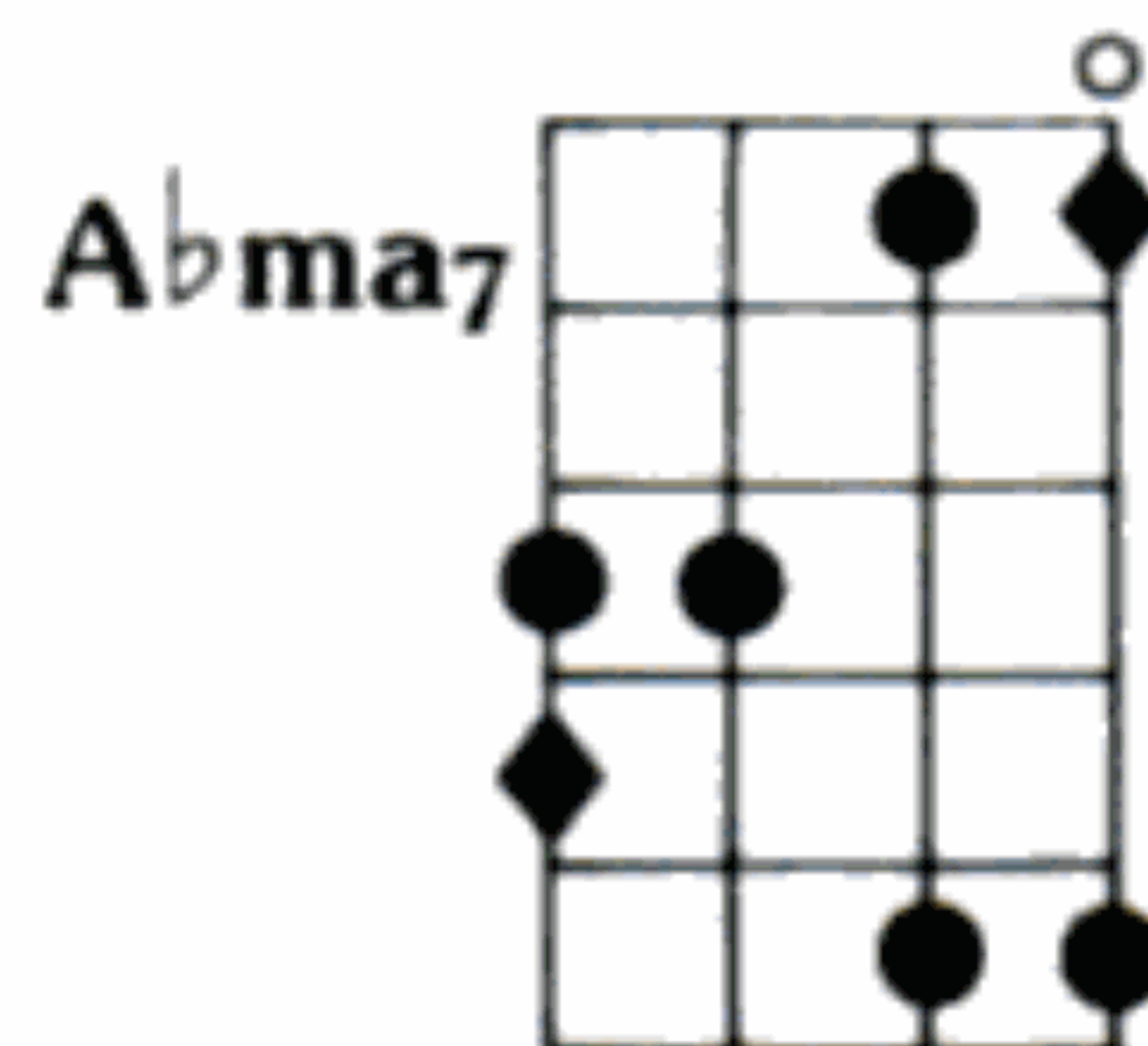
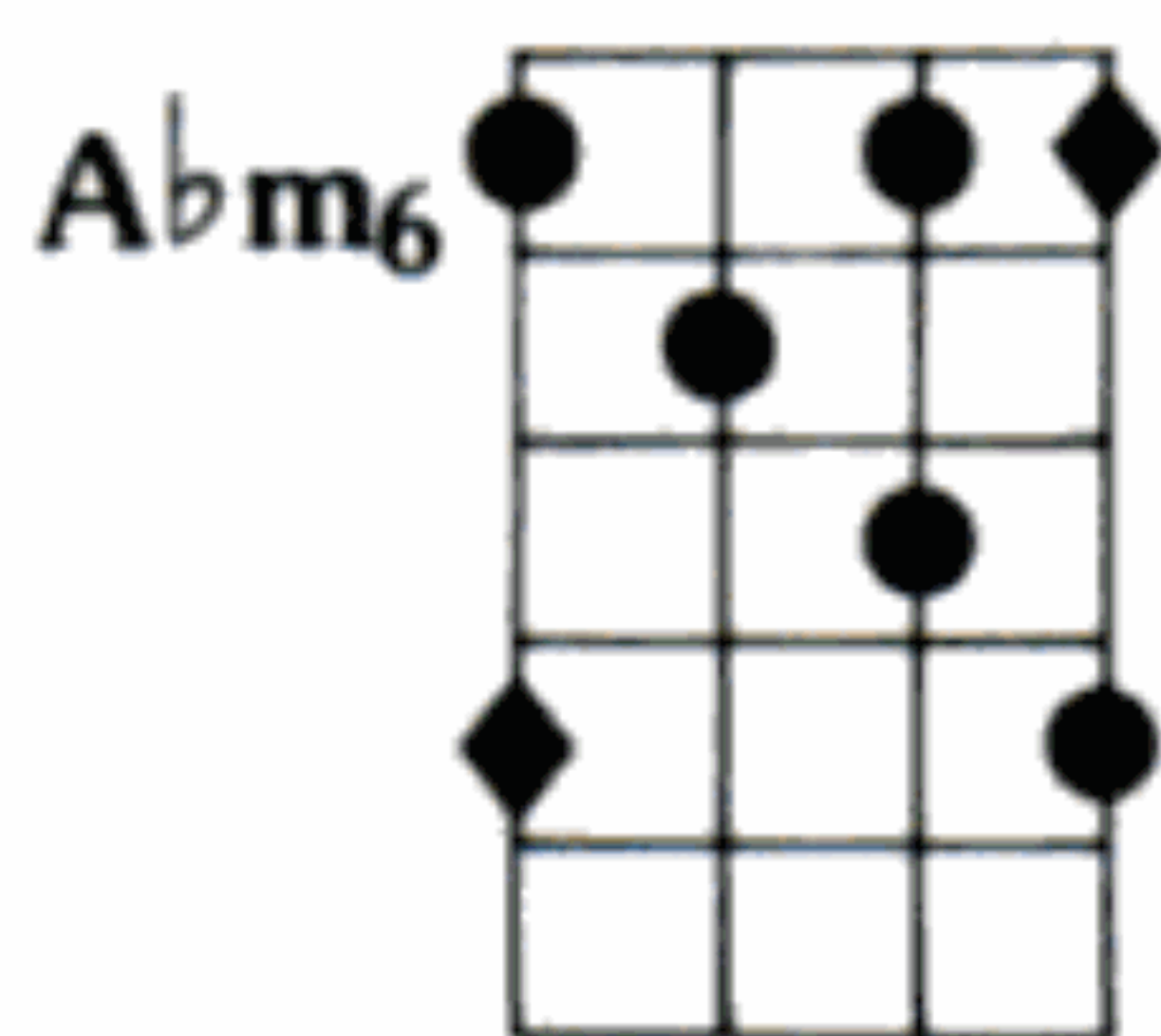
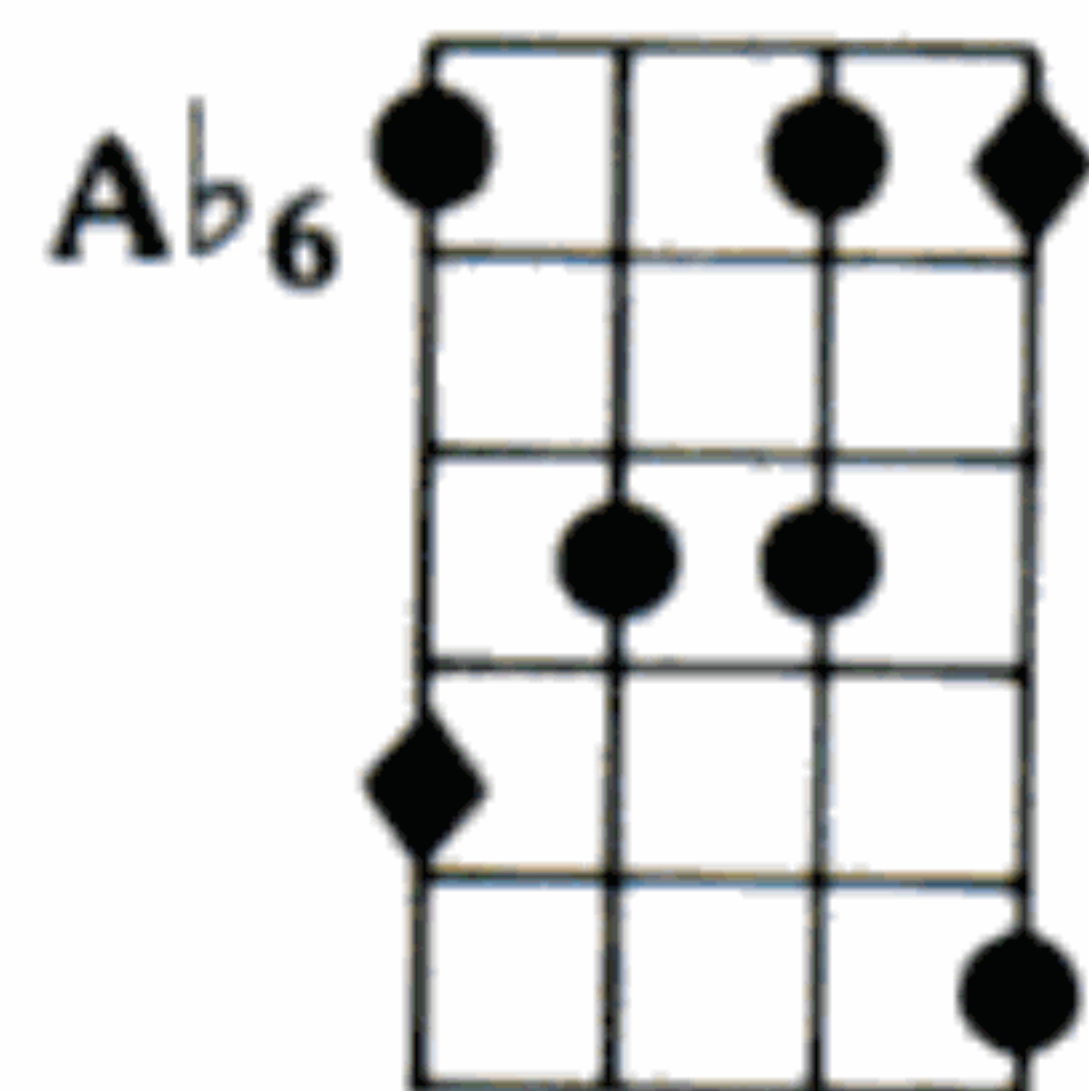
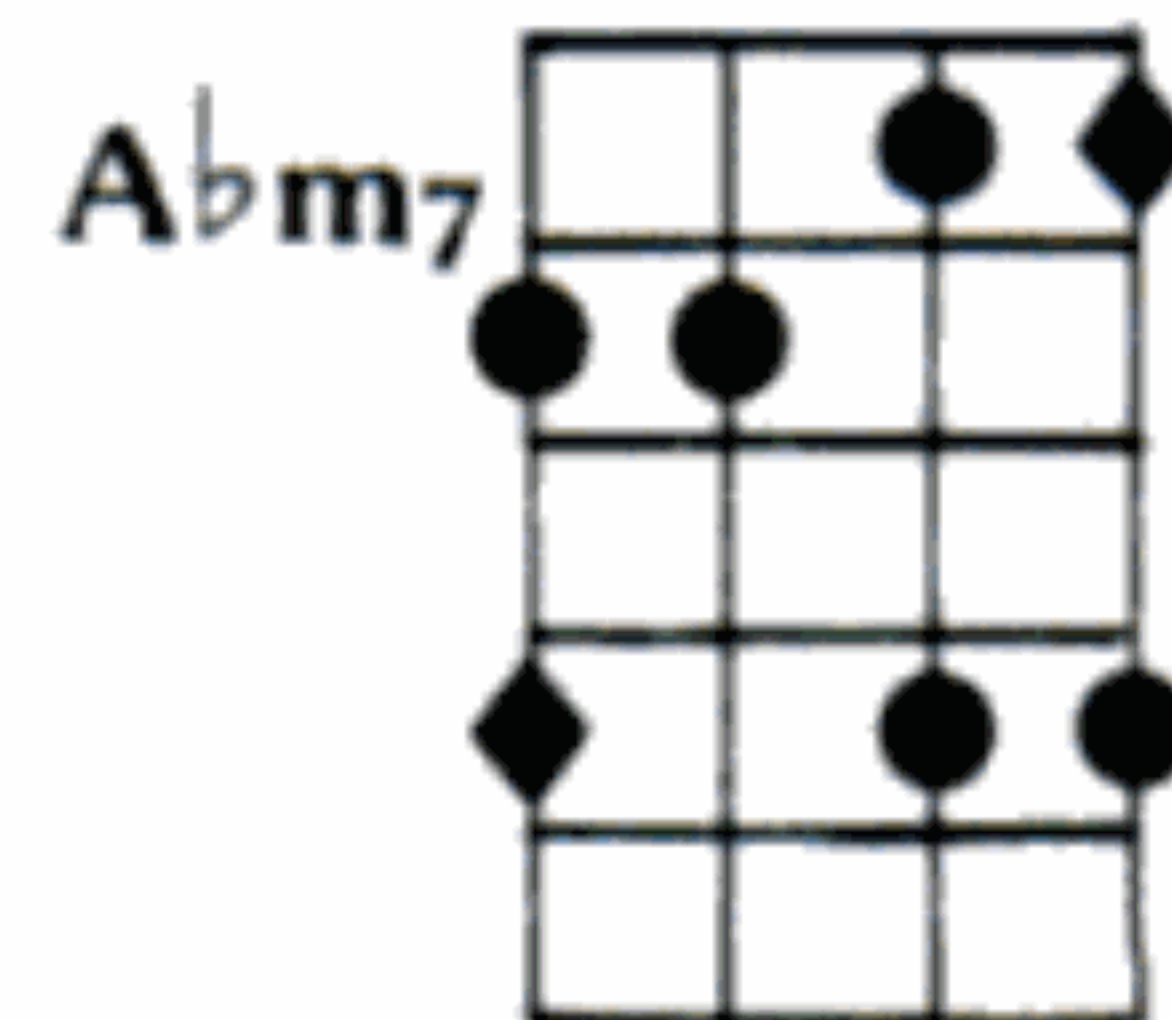
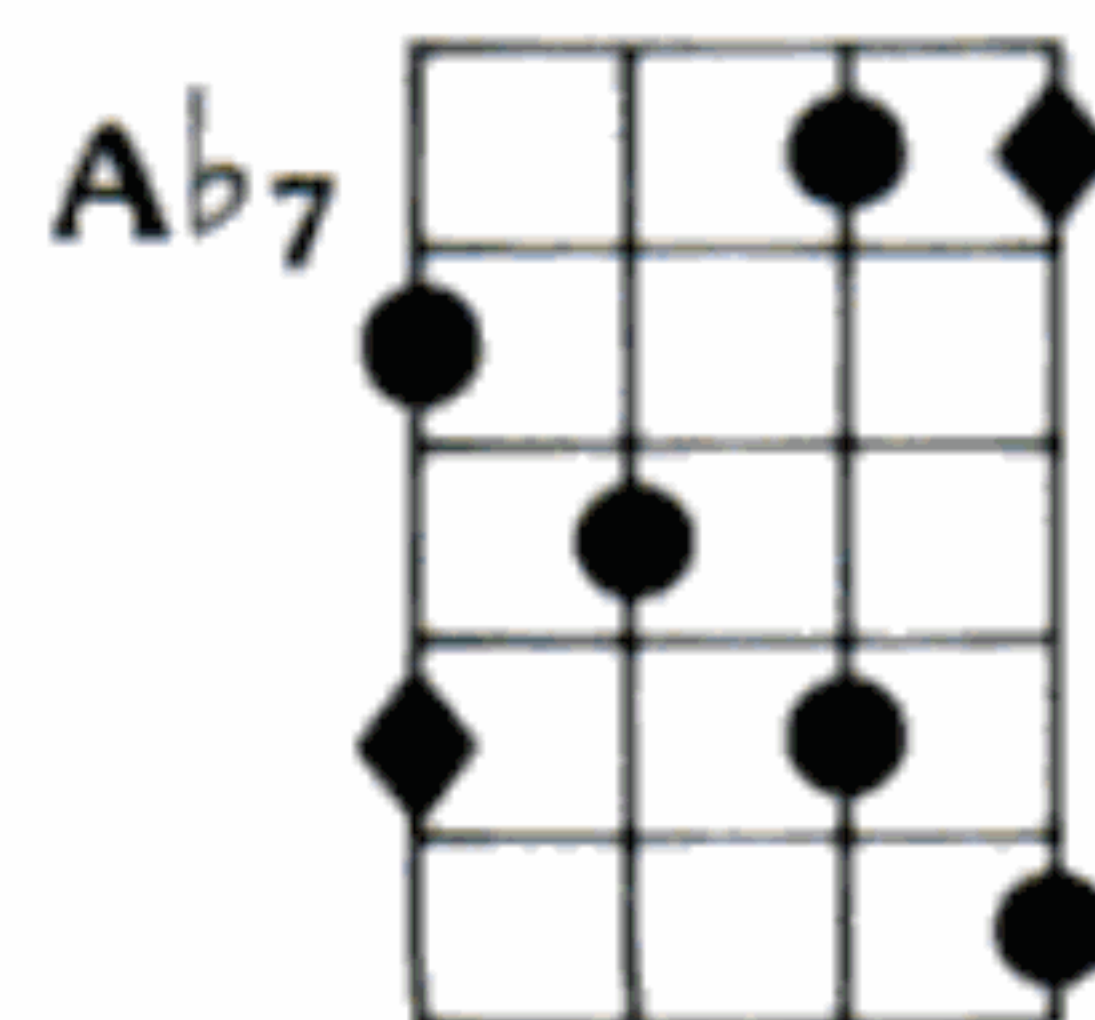
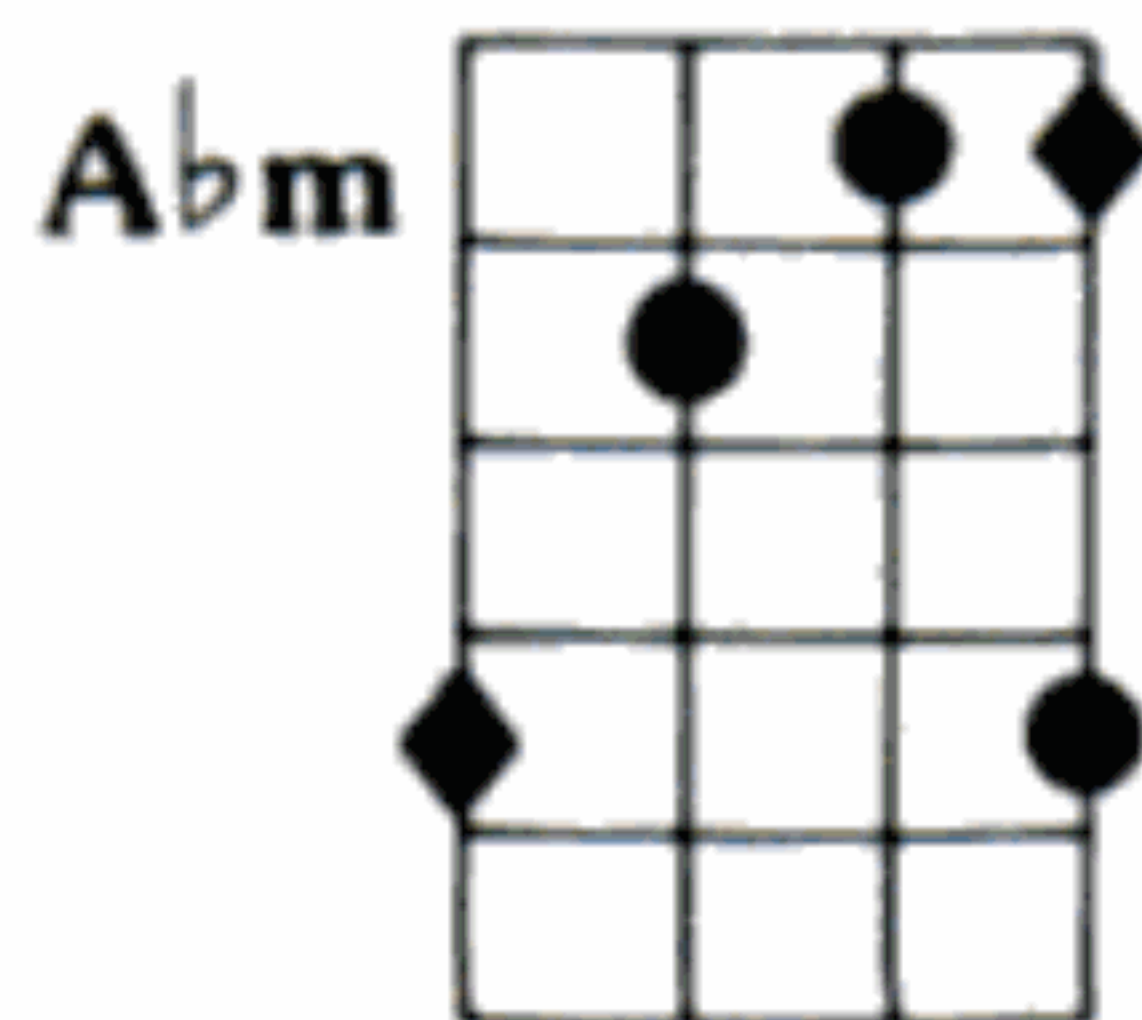
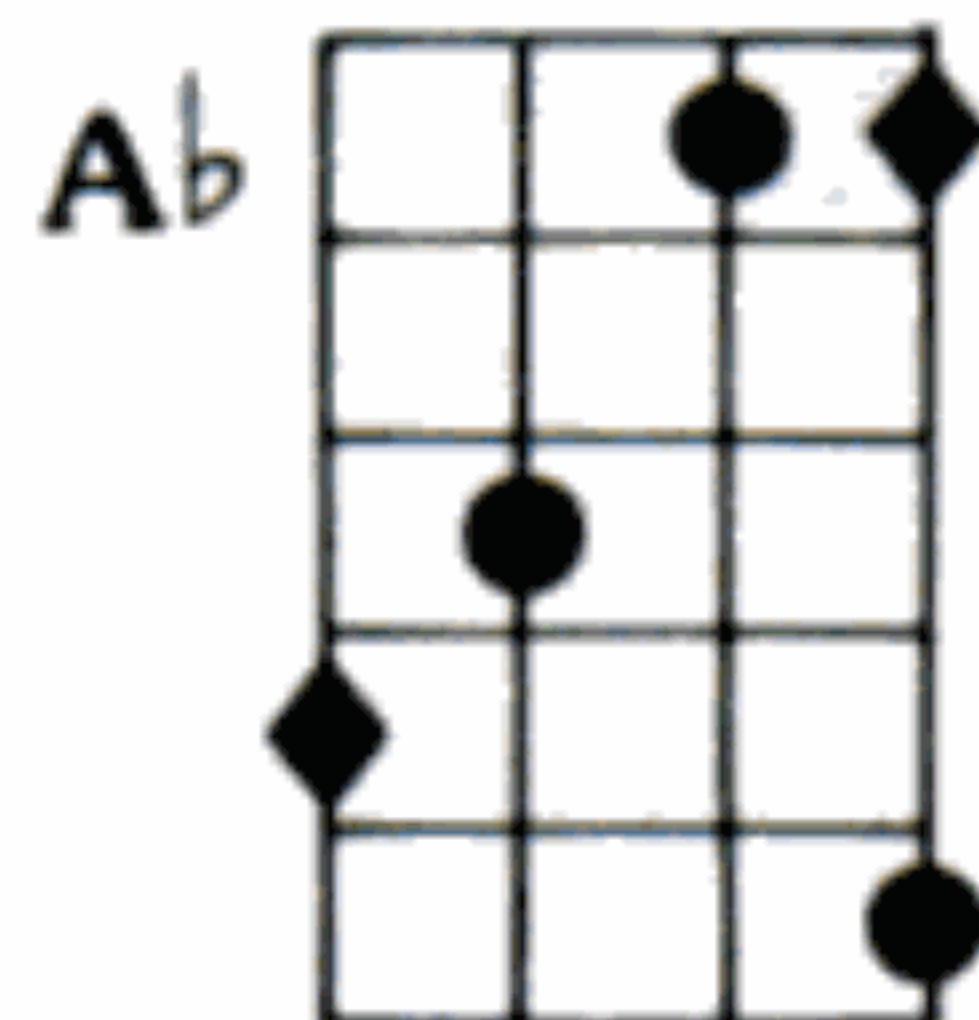
G[♭]7sus



G**G****Gm****G₇****Gm₇****G₆****Gm₆****Gma₇****G^o****G+****G₇+5****G₇-5****Gm₇-5****G₇
sus**

G[#]/A^b

17





22

RESTS

A REST is a sign to designate a period of silence. This period of silence will be of the same duration as the note to which it corresponds.

 THIS IS AN EIGHTH REST

 THIS IS A SIXTEENTH REST

 THIS IS A QUARTER REST

 THIS IS A HALF REST
Note that it lays on the line.

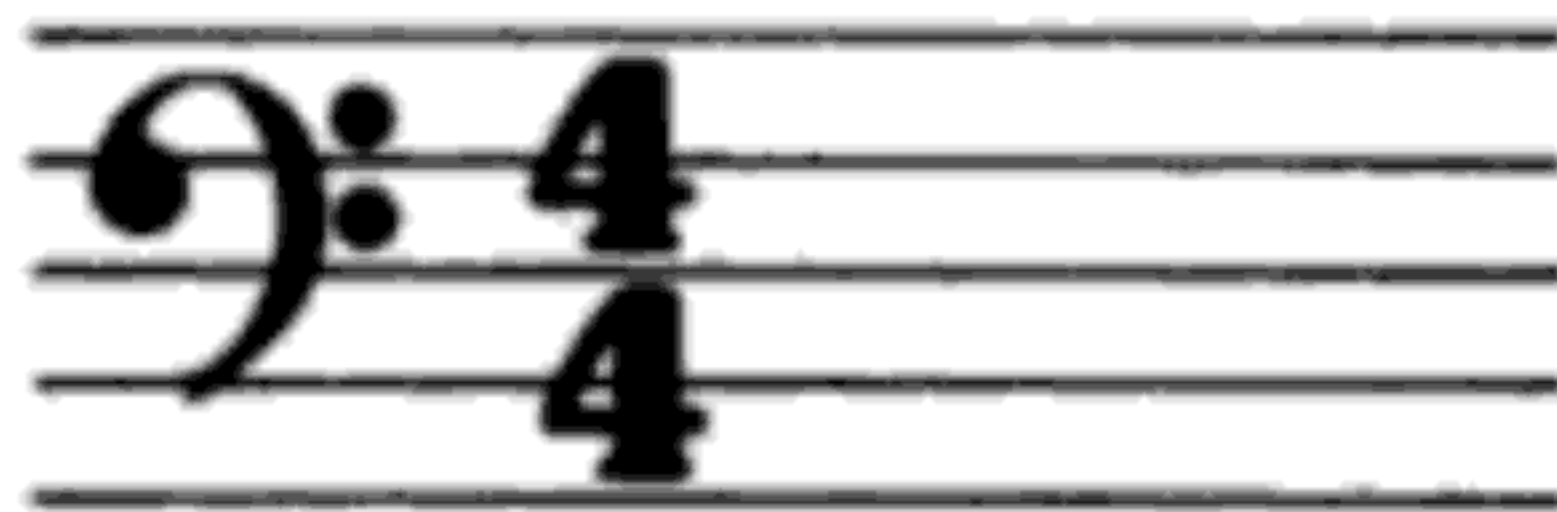
 THIS IS A WHOLE REST
Note that it hangs down from the line.

NOTES

				
WHOLE 4 COUNTS	HALF 2 COUNTS	QUARTER 1 COUNT	EIGHTH 2 FOR 1 COUNT	SIXTEENTH 4 FOR 1 COUNT
				

THE TIME SIGNATURE

23



The above examples are the common types of time signatures to be used in this book.

$\frac{4}{4}$

The top number indicates the number of beats per measure

The bottom number indicates the type of note receiving one beat beats per measure

$\frac{4}{4}$

beats per measure

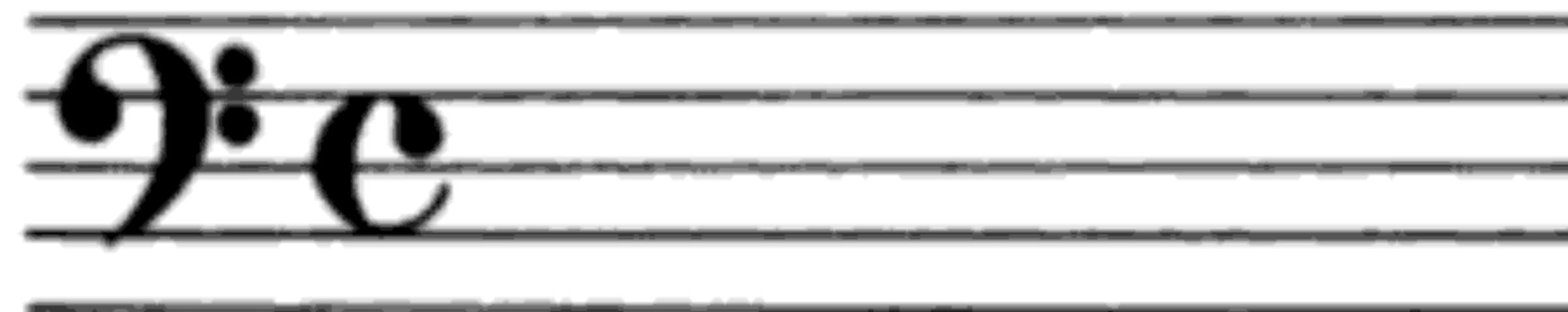
a quarter-note receives one beat.

$\frac{6}{8}$

BEATS PER MEASURE

EACH EIGHTH-NOTE

RECEIVES ONE FULL BEAT



Signifies so called "common time" and is simply another way of designating $\frac{4}{4}$ time.

ON THE BASS

25

# A# or b Bb	OB	OE
OF	OGb	OG
OC	b ODb	OD
OG	b OAb	OA
# OF# or OGb		
# OC# or b ODb		
# OG#		
3rd FRET	4th FRET	5th FRET
3	4	5
3	4	5
3	4	5
3	4	5
(LINES = STRINGS)		
(NUMBERS = FRETS)		
A#	B	C
or F	or Gb	or G
C	or Db	or F#
G	or Ab	A

HOW TO READ TABLATURE

Lines = Strings Numbers = Frets 0 = Open String

1st String _____

2nd String _____

3rd String _____

4th String _____

(open) 2 (2nd fret) (open) 2 (2nd fret) (open) 2 (2nd fret) (open) 3 (3rd fret)

RHYTHM IN TABLATURE

1	1 1	1	1 1 1	1 1 1
1/2 Note	Whole Note	Quarter Note	Eighth Notes	Sixteenth Notes
2 counts	4 counts	1 count	1/2 count	1/4 count
1 & 2 &	1 & 2 & 3 & 4 &	1 &		

DRIVIN' BASS

1st
2nd
3rd
4th

The sheet music is written for bass guitar in 4/4 time. It consists of three systems, each with a standard musical staff and a four-string fretboard diagram below it. The fretboard diagram has four lines labeled 1st, 2nd, 3rd, and 4th from top to bottom. The first system contains two measures. The second system contains three measures. The third system contains three measures, ending with a double bar line. The music features a mix of eighth and sixteenth notes, often beamed together, and includes various fretting techniques indicated by numbers on the fretboard lines. A key signature change to one flat (Bb) is indicated in the third measure of the third system.

BASS RIFF

29

1st
2nd
3rd
4th

The image displays a musical score for a bass riff, organized into four horizontal systems. Each system consists of two staves: a top staff in bass clef with a common time signature 'C', and a bottom staff for fretting. The notation includes various musical symbols such as eighth notes, quarter notes, and rests, along with fret numbers (0, 1, 2, 3, 7) and fingering indicators (1, 2, 3). The first system is followed by a double bar line. The second system contains three measures. The third system contains three measures and concludes with a double bar line. The fourth system contains three measures and also concludes with a double bar line.

FUSION LINE

1st
2nd
3rd
4th

The musical score consists of three systems, each with three staves. The top staff of each system is in bass clef and common time (C). The bottom two staves of each system contain chords and single notes, with some notes marked with '3' for triplets. The music is divided into measures by vertical bar lines.



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Banjo Pocketbook

Baritone Uke Pocketbook

Barre Chords/Rock Power Chords Pocketbook

Bass Chords Pocketbook

Bluegrass, Country and Folk Guitar Pocketbook

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Blues Harp Classics Pocketbook

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ISBN 0-87166-541-7

EAN



9780871665416

MB93751
\$1.25

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Mel Bay Publications, Inc.
#4 Industrial Drive, Pacific, MO 63069

1 2 3 4 5 6 7 8 9 0

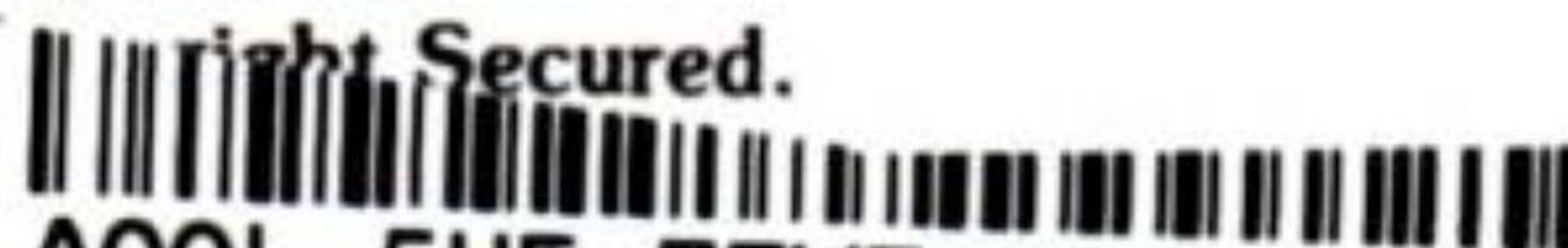
Mel Bay's **ELECTRIC BASS** **POCKET BOOK**

by Bill Bay



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A00L-5HE-ZZWE

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